Florida State University Libraries

Electronic Theses, Treatises and Dissertations The Graduate School

2012

# Innovation and Convention: An Analysis of Parallelism in Stichographic, Hymnic and Sapiential Poetry in the Dead Sea Scrolls

Shem Miller

Follow this and additional works at the FSU Digital Library. For more information, please contact lib-ir@fsu.edu

THE FLORIDA STATE UNIVERSITY

DEPARTMENT OF RELIGION

# INNOVATION AND CONVENTION: AN ANALYSIS OF PARALLELISM IN STICHOGRAPHIC, HYMNIC AND SAPIENTIAL POETRY IN THE DEAD SEA SCROLLS

By

SHEM THOMAS MILLER

A Dissertation submitted to the
Department of Religion
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

Degree Awarded:
Summer Semester, 2012

Shem Miller defended this dissertation on June 22nd, 2012.

The members of the supervisory committee were:

Matthew Goff
Professor Co-Directing Dissertation

Eibert Tigchelaar
Professor Co-Directing Dissertation

John Marincola
University Representative

Nicole Kelley
Committee Member

David Levenson
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

for Noni
from Noni

עז והדר לבושה
ותשחק ליום אחרון
פיה פתחה בחכמה
ותורת חסד על לשונה

# ACKNOWLEDGEMENTS

I am grateful for all the help and guidance I have received from many people during the journey of writing this dissertation. I'd like to thank all the members of my dissertation committee: Matthew Goff, Eibert Tigchelaar, David Levenson, Nicole Kelley and John Marincola. Specifically, I would like to express my gratitude to my external reader, John Marincola, for his willingness to participate on my committee. A special thanks goes to the co-chairs of my dissertation committee, Matthew Goff and Eibert Tigchelaar. I appreciate the tremendous amount of time and energy they expended to sharpen and challenge my thoughts. They have been personally involved in this project from its inception, and they have acted as both mentors and friends throughout the process. Most of all, I am grateful for my wife Melissa, whose support and encouragement has sustained me throughout the vicissitudes of my graduate education.

# TABLE OF CONTENTS

List of Tables ..... xiii
List of Figures ..... xxi
Abstract ..... xxii
Chapter 1: The Language of Hebrew Poetry ..... 1
1.1 Biblical Poetry and Poetry at Qumran ..... 1
1.2 Overview of Chapters ..... 5
1.2.1 The Poetics of Parallelism ..... 5
1.2.2 Stichographically Arranged Poetry ..... 5
1.2.3 Hymnic Poetry ..... 6
1.2.4 Sapiential Poetry ..... 6
1.3 Parallelism ..... 7
1.4 Devices of Hebrew Poetry ..... 9
1.4.1 Lists ..... 9
1.4.1.1 Lexical and Semantic/Grammatical Lists ..... 11
1.4.1.2 Function of Lists ..... 12
1.4.2 Ellipsis ..... 13
1.4.3 Keywords and Repetition ..... 13
1.5 Structure of Hebrew Poetry ..... 14
1.5.1 Hemistich and Internal Line Parallelism ..... 14
1.5.2 Colon ..... 15
1.5.3 Strophe ..... 17
1.6 Masoretic Accents and Structure. ..... 18
1.6.1 Conjunctive/Disjunctive Accents and Parallelism ..... 18
1.6.2 Special Spacing of Poetry in the Hebrew Bible ..... 20
1.7 Characteristics of Hebrew Poetry ..... 21
1.7.1 Terseness ..... 21
1.7.2 Morphemic Frequency ..... 21
1.7.3 *Ampleur* ..... 23
1.8 Conclusion ..... 24
Chapter 2: The Poetics of Parallelism ..... 25
2.1 Introduction to Biblical Hebrew Poetry ..... 25
2.2 The Standard View of Poetry and Parallelism ..... 27

2.2.1 Modifications of the Standard View ..... 29
2.2.2 Problems with parallelismus membrorum ..... 30
2.2.2.1 A. Berlin ..... 31
2.2.2.2 J. Kugel ..... 32
2.3 Parallelism of Syntax and Grammar ..... 36
2.3.1 T. Collins ..... 36
2.3.2 M. O'Connor ..... 37
2.3.3 S. Geller ..... 39
2.3.4 A. Berlin ..... 40
2.4 Linguistic Theory and Parallelism ..... 41
2.4.1 N. Chomsky ..... 42
2.4.2 R. Jakobson ..... 43
2.5 Poetry vs. Prose: A Permeable Demarcation ..... 47
2.5.1 J. Kugel and "Elevated Style" ..... 48
2.5.2 A. Berlin ..... 51
2.5.3 Oral Composition and Canaanite Poetry ..... 52
2.6 Ugaritic Poetry and Word Pairs ..... 53
2.7 Meter: A Corollary of Parallelism ..... 58
2.8 Terseness and Sententious Style ..... 64
2.8.1 Ellipsis ..... 67
2.8.2 Compensation ..... 68
2.9 Paronomasia ..... 69
2.9.1 Sound Patterning ..... 69
2.9.2 Alliteration ..... 72
2.10 Structure of Hebrew Poetry ..... 73
2.10.1 Kampen School ..... 75
2.10.2 J. Fokkelman ..... 79
2.11 Results ..... 81
Chapter 3: Stichographically Arranged Poetry ..... 86
3.1 Introduction ..... 86
3.2 Exodus 15: 4QRP$^{c}$ (4Q365 6b 1–5). Exodus 15:16b–21 ..... 88
3.2.1 Transcription ..... 88
3.2.2 Poetic Structure and Translation ..... 89
3.2.3 Analysis of Stichography ..... 90

3.2.3.1 Reconstruction of the *Vacats* in 4Q365 ..... 90
3.2.3.2 The Stichography of 4Q14 6.39–42 ..... 93
3.2.3.3 4Q365 and the Leningrad Codex ..... 96
3.2.3.4 4Q365 and the SP ..... 101
3.2.4 Poetic Analysis ..... 102
3.2.4.1 Strophe 14 (4Q365 6b 1). Exod 15:16 ..... 102
3.2.4.2 Strophe 15 (4Q365 6b 1–2). Exod 15:17 ..... 104
3.2.4.3 Strophe 16 (4Q365 6b 3). Exod 15:18 ..... 105
3.2.4.4 Strophe 17 (4Q365 6b 3–5). Exod 15:19 ..... 107
3.3 Deuteronomy 32: 4QDeut$^{q}$ (4Q44). Deuteronomy 32:37–43. ..... 111
3.3.1 Transcription ..... 111
3.3.2 Poetic Structure and Translation ..... 112
3.3.3 Analysis of Stichography ..... 113
3.3.3.1 Deuteronomy 32 in the Aleppo Codex and the SP ..... 114
3.3.3.2 The Song of Moses in the Leningrad Codex ..... 117
3.3.3.3 Other Stichographically Arranged MSS of Deuteronomy 32 ..... 117
3.3.4 Poetic Analysis ..... 122
3.3.4.1 Strophe 23 (4Q44 2–5 1.1–5). Deut 32:37–38 ..... 123
3.3.4.2 Strophe 24 (4Q44 2–5 1.6–9). Deut 32:39–40 ..... 126
3.3.4.3 Strophe 25 (4Q44 2–5 1.10–11; 2.1–5). Deut 32: 41–42 ..... 128
3.3.4.4 Strophe 26 (4Q44 5 2.6–11). Deut 32: 43 ..... 131
3.4 Psalm 104: 4QPs$^{d}$ (4Q86), 4QPs$^{l}$ (4Q93). Ps 1–5, 10–15, 22–25, 33–35 ..... 134
3.4.1 Transcription ..... 134
3.4.2 Poetic Structure and Translation ..... 137
3.4.3 Analysis of Stichography ..... 138
3.4.3.1 4Q93 and 4Q86 and Masoretic Accents ..... 139
3.4.3.2 Other Stichographic MSS of Psalms ..... 140
3.4.3.3 Stichography of 4QPs$^{c}$ ..... 141
3.4.3.4 Stichography of MasPs$^{a}$ ..... 144
3.4.4 Poetic Analysis ..... 146
3.4.4.1 Strophe 2 (4Q93 1.7–12). Ps 104:3–5 ..... 147
3.4.4.2 Strophe 4 (4Q86 3.11–16). Ps 104:14–15 ..... 150
3.4.4.3 Strophe 5 (4Q86 4.10–13). Ps 104:22–23 ..... 152
3.4.4.4 Strophe 6 (4Q86 4.14–19). Ps 104:24–25 ..... 153

3.4.4.5 Strophe 8 (4Q86 5.15–19). Ps 104: 33–35 ..... 155
3.5 4QMessianic Apocalypse (4Q521) ..... 158
3.5.1 Transcription ..... 158
3.5.2 Poetic Structure and Translation ..... 160
3.5.3 Analysis of Stichography ..... 161
3.5.4 Poetic Analysis ..... 163
3.5.4.1 Strophe 1 (4Q521 2.1–2) ..... 163
3.5.4.2 Strophe 2 (4Q521 2.5–6) ..... 165
3.5.4.3 Strophe 3 (4Q521 2.7–11) ..... 167
3.5.4.4 Strophe 4 (4Q521 2.12–13) ..... 170
3.5.5 The Poetry and Stichography of 4Q521 ..... 171
3.6 Conclusion ..... 173
3.6.1 The Purpose and Function of Stichography ..... 173
3.6.2 Stichography and Parallelism ..... 174
3.6.3 Scribal Conventions and Stichography ..... 175
3.6.4 Stichography and non-Stichographic Texts in the DSS ..... 177
3.6.5 Stichography and the Development of Poetry ..... 178
Chapter 4: Hymnic Poetry ..... 180
4.1 Introduction ..... 180
4.2 Previous Scholarship ..... 184
4.2.1 Charles Kraft ..... 184
4.2.2 Jean Carmignac ..... 185
4.2.3 Barbara Thiering ..... 187
4.2.4 Bonnie Kittel ..... 189
4.3 Hodayot: 1QH$^{a}$ 11.20–37 ..... 191
4.3.1 Transcription ..... 191
4.3.2 Poetic Structure and Translation ..... 192
4.4 Poetic Analysis ..... 193
4.4.1 Antiphon and Strophe 1 (1QH$^{a}$ 11.20–22) ..... 193
4.4.2 Strophe 2 (1QH$^{a}$ 11.22–24) ..... 197
4.4.3 Strophe 3 (1QH$^{a}$ 11.24–26) ..... 200
4.4.4 Strophe 4 (1QH$^{a}$ 11.27–28) ..... 204
4.4.5 Strophe 5 (1QH$^{a}$ 11.28–29) ..... 207
4.4.6 Strophe 6 (1QH$^{a}$ 11.30–32) ..... 209

4.4.7 Strophe 7 (1QH[a] 11.32–35) ... 213
4.4.8 Strophe 8 (1QH[a] 11.35–37) ... 215
4.5 Poetic Devices of the *Hodayot*. ... 218
4.5.1 Lists ... 219
4.5.1.1 Lexical Lists ... 219
4.5.1.2 Semantic and Grammatical Lists ... 220
4.5.1.3 Anatomical Lists ... 221
4.5.1.4 Infinitive Lists ... 224
4.5.2 Ellipsis ... 225
4.5.3 Keywords and Repetition ... 228
4.6 Structure of the Hodayot ... 230
4.6.1 Cola and Lines ... 230
4.6.2 Strophes ... 236
4.7 Characteristics of the *Hodayot*'s Poetry ... 242
4.7.1 Unbalanced Verbose Parallelism ... 242
4.7.2 Morphemic Frequency ... 243
4.7.3 Parallelisms between Cola of Adjacent Lines ... 247
4.7.4 Tricolon Lines ... 248
4.7.5 *Ampleur* and Terseness ... 249
4.8 Conclusion ... 251
Chapter 5: Sapiential Poetry ... 253
5.1 Introduction to Sapiential Poetry ... 253
5.2 Introduction to 4Q184 ... 255
5.3 Previous Scholarship ... 256
5.3.1 Carmignac ... 257
5.3.1.1 The Precise Rules of 4Q184 ... 258
5.3.1.2 Shortcomings ... 258
5.3.2 Rick Moore ... 261
5.3.2.1 Shortcomings ... 261
5.3.3 E. Tigchelaar ... 263
5.3.4 Other Contributions ... 264
5.4 Wiles of the Wicked Woman (4Q184 1–17) ... 266
5.4.1 Transcription ... 267
5.4.2 Poetic Structure and Translation ... 268

5.5 Poetic Analysis ..... 270
5.5.1 Strophe 1 (4Q184 1–2 ). Her Speech ..... 270
5.5.2 Strophe 2 (4Q184 2–3). Her Body ..... 275
5.5.3 Strophe 3 (4Q184 3–5). Her Attire ..... 280
5.5.4 Strophe 4 (4Q184 5–6). Her Abode ..... 284
5.5.5 Strophe 5 (4Q184 7–9). Her Inheritance ..... 289
5.5.6 Strophe 6 (4Q184 9–10). Her Ways ..... 293
5.5.7 Strophe 7 (4Q184 10–11). Her Entryway ..... 296
5.5.8 Strophe 8 (4Q184 11–12). Her Location ..... 299
5.5.9 Strophe 9 (4Q184 12–13). Her Seduction ..... 302
5.5.10 Strophe 10 (4Q184 13–15). Her Prey ..... 306
5.5.11 Strophe 11 (4Q184 15–17). Her Goals ..... 308
5.6 Poetic Devices of 4Q184 ..... 312
5.6.1 Lists ..... 312
5.6.2 Ellipsis ..... 314
5.6.3 Keywords and Repetition ..... 315
5.7 Structure of 4Q184 ..... 317
5.7.1 Cola and Bicolon Lines ..... 317
5.7.2 Strophes and Stanzas ..... 320
5.8 Characteristics of 4Q184's Poetry ..... 324
5.8.1 Morphemic Frequency ..... 324
5.8.2 Parallelism ..... 327
5.9 Introduction to Beatitudes (4Q525 2+3 2.1–6) ..... 330
5.10 The Beatitudes (4Q525 2+3 2.1–6) ..... 331
5.10.1 Transcription ..... 331
5.10.2 Poetic Arrangement and Translation ..... 332
5.11 The Semitic Form of Beatitude Collections ..... 332
5.11.1 The Semitic Forms of Beatitudes in 4Q525 2+3 2.1–6 ..... 337
5.12 Poetic Analysis ..... 340
5.12.1 Strophe 1 (4Q525 2+3 2.1–3). Four Beatitudes ..... 341
5.12.2 Strophe 2 (4Q525 2+3 2.3–4). Blessed Qualities Stated Positively ..... 344
5.12.3 Strophe 3 (4Q525 2+3 2.5–6). Blessed Qualities Stated Negatively ..... 347
5.13 Poetic Devices of 4Q525 2+3 2.1–6 ..... 350
5.13.1 Lists ..... 351

5.13.2 Keywords and Repetition ..... 352
5.14 Structure of 4Q525 2+3 2.1–6 ..... 354
5.14.1 Cola and Bicolon Lines ..... 354
5.14.2 Strophes ..... 356
5.15 Characteristics of the Beatitudes' Poetry ..... 357
5.15.1 Morphemic Frequency ..... 357
5.15.2 Parallelism ..... 359
5.16 Conclusion ..... 360
Chapter 6: Pedagogy and Performance ..... 363
6.1 Introduction ..... 363
6.2 Stichographic Poetry ..... 364
6.3 Poetic Devices ..... 365
6.3.1 Listing ..... 366
6.3.1.1 Correspondence ..... 366
6.3.1.2 Chain-of-Thought ..... 367
6.3.1.3 Subordination and Ellipsis ..... 368
6.3.1.4 Anatomical Lists ..... 369
6.3.1.5 Infinitive Lists ..... 369
6.3.2 Ellipsis ..... 370
6.3.2.1 Ellipsis within Lines ..... 371
6.3.2.2 Ellipsis across Lines ..... 371
6.3.3 Repetition ..... 372
6.3.3.1 Thematic Organization ..... 372
6.3.3.2 Structural Organization ..... 373
6.4 Poetic Structure ..... 374
6.4.1 Colon Length ..... 374
6.4.2 Bicolon Lines ..... 375
6.4.3 Tricolon Lines ..... 375
6.4.4 Strophes ..... 376
6.4.4.1 Semantics ..... 376
6.4.4.2 Grammatic Markers ..... 377
6.4.4.3 Parallelism within Strophes ..... 377
6.4.4.4 Parallelism across Strophes ..... 377
6.4.4.5 Line Count ..... 378

6.5 Literary Characteristics ..... 379
6.5.1 Morphemic Frequency ..... 379
6.5.2 *Ampleur* and Terseness ..... 382
6.5.3 Perceptibility ..... 383
6.5.4 Ambiguity and Disambiguation ..... 383
6.6 Sapiential Poetry ..... 384
6.6.1 4Q184 and 4Q525 ..... 386
6.6.2 Oral and Aural Literature ..... 387
6.6.2.1 Oral-Written Environment and Memorization ..... 389
6.6.2.2 Characteristics of Oral Literature ..... 391
6.6.3 Parallelism and Pedagogy ..... 392
6.6.3.1 Pedagogical Parallelism ..... 393
6.6.3.2 The Perceptibility of Parallelism ..... 394
6.6.3.3 Mnemonic Function of Word Pairs ..... 395
6.7 Hymnic Poetry ..... 396
6.7.1 Liturgy at Qumran ..... 398
6.7.1.1 Classification of Liturgical Texts ..... 399
6.7.2 The Liturgical Nature of the *Hodayot* ..... 400
6.7.2.1 Objections Based on Form and Content ..... 400
6.7.2.2 Liturgical Aspects of the Hodayot ..... 402
6.7.3 Parallelism and Liturgy ..... 405
6.7.3.1 Pedagogy or Praise? ..... 405
6.7.3.2 Performative Parallelism ..... 406
6.8 Final Word ..... 411
Appendix A: Glossary of Terms ..... 412
Appendix B: The *Hodayot* (1QH$^{a}$) ..... 418
Appendix C: Statistical Data ..... 438
Bibliography ..... 440
Biographical Sketch ..... 464

# LIST OF TABLES

Table 1: Lexical Parallelism (4Q44 2–5 1.7) ..... 7
Table 2: Semantic Parallelism (4Q44 2–5 1.7) ..... 8
Table 3: Grammatical and Semantic Parallelism (4Q521 2.8) ..... 8
Table 4: Morphologic and Syntactic Parallelism (4Q521 2.8) ..... 9
Table 5: Semantic Parallelism ..... 11
Table 6: Internal Line Parallelism Strophe 5, Line 3 4Q184 (4Q184 6–7) ..... 15
Table 7: Internal Line Parallelism between Hemistiches (4Q184 6–7) ..... 15
Table 8: Ps 74:11 Disjunctive Accents and Parallelism ..... 20
Table 9: Ps 91:2 Disjunctive Accents and Parallelism ..... 20
Table 10: Prose Elements in Biblical Poetry and Prose ..... 22
Table 11: Conjunction and Preposition Use in Biblical Poetry and Prose ..... 23
Table 12: Linguistic Equivalencies in Ps 33:10–11 ..... 31
Table 13: Parallelism of Isaiah 1:3 ..... 33
Table 14: Parallelism of Judges 5:12 and O'Connor ..... 39
Table 15: Parallelism of 2 Samuel 22:14 ..... 40
Table 16: Reconstructed Sentence of 2 Samuel 22:14 ..... 40
Table 17: Narrative and Prose Versions of Jael and Sisera ..... 44
Table 18: Example of Parallelism in Ugaritic (‘nt I) ..... 54
Table 19: Merismatic Phrases in Hebrew ..... 57
Table 20: Terseness and Ambiguity in Eccl 7:1 ..... 65
Table 21: Phonologic Chiasmus in Ecclesiastes 7:1 ..... 70
Table 22: 4Q365 f.6b 1–6 ..... 88
Table 23: Letter, Spaces and *Vacats* in 4Q365 ..... 92
Table 24: Transcription of 4Q14 6.40–42 ..... 94
Table 25: Transcription of 4Q14 6.39 ..... 95
Table 26: *Vacats* in 4Q14 33 6.38–40 (Exodus 15:15–16a) ..... 95
Table 27: Special Layout of Exodus 15 in L ..... 96
Table 28: Stichography of Exodus 15 in L and 4Q365 ..... 98
Table 29: Small Brick over Large Brick, Large over Small ..... 98
Table 30: Stichography of 15:19 in L ..... 99
Table 31: Parallelism of “Sea” in Exodus 15:19 ..... 99
Table 32: Exod 16b–18a in the SP ..... 101

Table 33: Semantic Parallelism Strophe 15, Lines 2–3 (4Q365 6b 1–2) ..... 105
Table 34: Inclusio in the Song of the Sea (Exodus 15) ..... 106
Table 35: Exodus 15:29 and 4Q365 6b 5 Compared ..... 108
Table 36: Syntactic Parallelism Strophe 17, Lines 2–3 (4Q365 6b 3–4) ..... 108
Table 37: Semantic Parallelism in 4Q365 Strophe 17 (4Q365 6b 3–5) ..... 110
Table 38: 4Q44 Fragments 2–5, Col. 1, Lines 1-11 ..... 111
Table 39: 4Q44 Fragment 5, Col. 2, Lines 1–11 ..... 111
Table 40: Stichography of Aleppo Codex and SP ..... 115
Table 41: Abisha Scroll and 4Q44 Compared ..... 116
Table 42: Stichography of 4QDeut$^{b}$ (4Q29) 3.10–11. Deut 32:1–3 ..... 118
Table 43: 4QpaleoDeut$^{r}$ (4Q45) Fragment 35. Deut 32:6–8 ..... 119
Table 44: 4QpaleoDeut$^{r}$ (4Q45) Fragments 36–37. Deut 32:10–11 ..... 119
Table 45: 4QpaleoDeut$^{r}$ (4Q45) Fragments 38–40. Deut 32:13–14 ..... 119
Table 46: 1QDeut$^{b}$ (1Q5) Fragments 16–19. Deut 32:17–29 ..... 121
Table 47: Stichographically Arranged MSS of Deut 32 ..... 122
Table 48: Syntactic Parallelism Strophe 23, Lines 1 and 3 (4Q44 2–5 1.1–2; 5) ..... 125
Table 49: Semantic Parallelism Strophe 23 (4Q44 2–5 1.1–5). ..... 126
Table 50: Lexical Parallelism Strophe 23, Line 3 (4Q44 2–5 1.5) ..... 126
Table 51: Syntactic Parallelism Strophe 24, Lines 1 and 3 (4Q44 2–5 1.6, 8–9) ..... 127
Table 52: Lexical Parallelism Strophe 24, Line 2 (4Q44 2–5 1.7) ..... 128
Table 53: Syntactic Parallelism Strophe 25, Line 2 (4Q44 2–5 1.11–2.1) ..... 129
Table 54: Semantic Parallelism Strophe 25, Lines 3–4 (4Q44 5 2.2–5) ..... 130
Table 55: Syntactic Parallelism Strophe 26, Line 1 (4Q44 5 2.6–7) ..... 131
Table 56: Chiasm Strophe 26, Lines 2–3 (4Q44 5 2.8–11) ..... 132
Table 57: Chiastic Surface Structure Strophe 26, Lines 2–3 (4Q44 5 2.8–11) ..... 132
Table 58: Semantic Parallelism Strophe 26, Lines 1–2 (4Q44 5 2.6–9) ..... 133
Table 59: Semantic Parallelism Strophe 26, Lines 2–3 (4Q44 5 2.8–11) ..... 133
Table 60: 4Q86 7,10 3.13–16. Ps 104: 14–15 ..... 134
Table 61: 4Q86 10–11 4.10–12. Ps 104:22–25 ..... 135
Table 62: 4Q86 12–14 5.15–19. Ps 104: 33–35 ..... 135
Table 63: 4Q93 1.6–12. Ps 104: 3–5 ..... 136
Table 64: 4Q93 2.8–11. Ps 104: 11–12 ..... 136
Table 65: Stichographic Layouts of Psalms Scrolls ..... 141
Table 66: Stichography of 4QPs$^{c}$ 4 2.2–6. Psalm 18:32b–36 ..... 142

Table 67: Poetic Structure of 4QPs[c] ..... 142
Table 68: Ps 49:9b–11a (4QPs[c] 13–15 1.22–23) ..... 143
Table 69: Tricolon Lines in MasPs[a] ..... 145
Table 70: MasPs[a] 2.22–23. Ps 83:9–11 ..... 145
Table 71: Syntactic Parallelism Strophe 2, Line 1 (4Q93 1.7–8) ..... 148
Table 72: Lexical Parallelism Strophe 2, Lines 1–2 (4Q93 1.7–10) ..... 149
Table 73: Semantic Parallelism Strophe 2, Lines 1–2 (4Q93 1.7–10) ..... 149
Table 74: Syntactic Parallelism Strophe 4, Line 1 (4Q86 3.11–12) ..... 150
Table 75: Syntactic Parallelism Strophe 4, Cola 2a and 3a (4Q86 3.13, 15) ..... 150
Table 76: Syntactic Parallelism Strophe 4, Cola 2b and 3b (4Q86 3 14, 16) ..... 151
Table 77: Semantic and Syntactic Parallelisms Strophe 4 ..... 152
Table 78: Surface and Deep Structure Strophe 6, Line 1 (4Q86 4.14–16) ..... 154
Table 79: Syntactic Parallelism Strophe 6, Line 2 (4Q86 4.17–19) ..... 155
Table 80: Syntactic Parallelism Strophe 8, Line 1 (4Q86 5.15–16) ..... 156
Table 81: Morphologic Parallelism Strophe 8, Colon 1b and Line 2 (4Q86 5.16–17) ..... 157
Table 82: 4Q521 2 2.1–15 ..... 159
Table 83: Semantic Parallelism Strophe 1, Line 1 (4Q521 2 2.1–2) ..... 164
Table 84: Semantic Parallelism Strophe 1, Line 2 (4Q521 2 2.3–4) ..... 165
Table 85: Semantic Parallelism Strophe 2, Lines 1–2 (4Q521 2.5–6) ..... 165
Table 86: Syntactic Parallelism Strophe 2, Line 1 (4Q521 2.5) ..... 166
Table 87: Syntactic Parallelism Strophe 2, Line 2 (4Q521 2.6) ..... 166
Table 88: Monocolon Line Strophe 3 (4Q521 2.7) ..... 167
Table 89: Syntactic Parallelism Strophe 3, Line 2 (4Q521 2.8) ..... 168
Table 90: Syntactic Parallelism Strophe 3, Line 3 (4Q521 2.9) ..... 168
Table 91: Semantic Parallelism Strophe 3, Line 4 (4Q521 2.10–11) ..... 169
Table 92: Syntactic Parallelism in 4Q521 Lines 12–13 ..... 171
Table 93: Cola per Line in 4Q521 2 2.1–13 ..... 173
Table 94: Stichographic Texts Listed by Book ..... 176
Table 95: Colon Lengths in Stichographic Texts ..... 178
Table 96: Syntactic Parallelism Line 1, Strophe 1 (1QH[a] 11.20–21) ..... 194
Table 97: Parallelism Between Cola 1b and 2b, Strophe 1 (1QH[a] 11.20–22) ..... 196
Table 98: Envelope Syntactic Patterning Line 1, Strophe 1 (1QH[a] 11.20–21) ..... 197
Table 99: Parallelism Cola 1b–1c, Strophe 2 (1QH[a] 11.22–23) ..... 198
Table 100: Syntactic Parallelism Line 2, Strophe 2 (1QH[a] 11.22–24) ..... 199

Table 101: Internal Parallelism Cola 2b–2c, Strophe 2 (1QH[a] 11.24) ..... 200
Table 102: Internal Semantic Parallelism (1QH[a] 11.24–25) ..... 201
Table 103: Syntactic Parallelism Line 2, Strophe 3 (1QH[a] 11.25–26) ..... 202
Table 104: Syntactical Parallelism Line 1, Strophe 4 (1QH[a] 11.27) ..... 205
Table 105: Syntactical Parallelism Lines 1–2, Strophe 4 (1QH[a] 11.27–28). ..... 206
Table 106: Syntactic Parallelism Cola 1–5, Strophe 5 (1QH[a] 11.28–29) ..... 208
Table 107: Syntactic Parallelism Line 1, Strophe 6 (1QH[a] 11.30) ..... 211
Table 108: Comparison of 4QH[b] and 1QH[a] ..... 211
Table 109: Syntactic Parallelism Line 1, Strophe 7 (1QH[a] 11.32–35) ..... 214
Table 110: Line 2, Strophe 7 (1QH[a] 11.33–34) ..... 215
Table 111: Syntactic Parallelism Line 1, Strophe 8 (1QH[a] 11.35–36) ..... 217
Table 112: Semantic and Grammatical List (1QH[a] 19.10–11 of *Hodayah* 19.6–17) ..... 220
Table 113: Internal Line Parallelism (1QH[a] 19.10–11 of *Hodayah* 19.6–17) ..... 220
Table 114: Short Anatomical List (1QH[a] 19.7–8 of *Hodayah* 19.6–17) ..... 222
Table 115: Anatomical List (1QH[a] 16.33–37 of *Hodayah* 16.5–17.36) ..... 222
Table 116: Anatomical List (1QH[a] 17.30–31 of *Hodayah* 16.5–17.36) ..... 223
Table 117: Infinitive List (1QH[a] 6.20–21 of *Hodayah* 5.12–6.33) ..... 224
Table 118: Bicolon Line (1QH[a] 6.21 of *Hodayah* 5.12–6.33) ..... 225
Table 119: 1QH[a] 11.23–24 of *Hodayah* 11.20–37 ..... 227
Table 120: Poetic Structure of 1QH[a] 11:20–37 ..... 232
Table 121: 1QH[a] 11.21–22 (Strophe 1, Line 2 in *Hodayah* 11.20-37) ..... 234
Table 122: 1QH[a] 12.19–20 (Strophe 5, Line 1 in *Hodayah* 12.6–13.6) ..... 234
Table 123: 1QH[a] 19.15–16 (Strophe 6, Lines 5–6 in Hodayah 19.6–17) ..... 234
Table 124: 1QH[a] 15.9–10 (Strophe 2, Line 1 in *Hodayah* 15.9–28) ..... 235
Table 125: 1QH[a] 10.12–13 (Strophe 5, Line 1 in *Hodayah* 10.5–21) ..... 235
Table 126: 1QH[a] 16.12–14 (Strophe 1, Lines 1–2 in *Hodayah* 16.5–17.36) ..... 235
Table 127: 1QH[a] 10.17–19 (Strophe 7, Lines 1–2 in *Hodayah* 10.5–21) ..... 236
Table 128: 1QH[a] 10.24–25 (Strophe 2, Lines 1–2 in *Hodayah* 10.22–32) ..... 236
Table 129: Strophic Structures in the *Hodayot* ..... 238
Table 130: Chiasm in Strophe 5 (1QH[a] 15.21–23) of *Hodayah* 15.9–28 ..... 240
Table 131: Repetition in Strophe 5 (1QH[a] 19.11–13) in *Hodayah* 19.6–17 ..... 240
Table 132: Repetition in Strophe 7 (1QH[a] 17.4–6) of *Hodayah* 16.5–17.36 ..... 241
Table 133: Repetition in Strophe 5 (1QH[a] 12.19–23) of *Hodayah* 12.6–13.6 ..... 241
Table 134: Strophe 1 (1QH[a] 11.20–22) of *Hodayah* 11.20–37 ..... 243

Table 135: Prose Elements in The *Hodayot* and Biblical Poetry and Prose ..... 244
Table 136: Morphemic Frequency in 1QH[a], Biblical Poetry and Prose ..... 245
Table 137: Tricolon Strophe 2, Line 1 (1QH[a] 11.22–23) of *Hodayah* 11.20–37 ..... 248
Table 138: Carmignac's Strophe 5 (4Q184 7–9) ..... 259
Table 139: Carmignac's Transcription and Translation ..... 259
Table 140: Internal Envelope Parallelism (4Q184 6–7) ..... 260
Table 141: Moore's Translation of 4Q184 1 ..... 262
Table 142: Moore's "Centerpiece" ..... 262
Table 143: Strugnell's Proposed Tricolon Line 1 (4Q184 8–9) ..... 264
Table 144: Strugnell's Proposed Tricolon Line 2 (4Q184 12) ..... 265
Table 145: נָּה[הזו] (4Q184 1) ..... 272
Table 146: Incorrect Reconstruction of Line 1 ..... 272
Table 147: Semantic Parallelism Strophe 1 (4Q184 1–2) ..... 273
Table 148: Semantic Parallelism "A" Cola, Strophe 1 (4Q184 1–2) ..... 273
Table 149: Internal Parallelism Strophe 2, Line 1 (4Q184 2) ..... 276
Table 150: Semantic Parallelism Strophe 2 (4Q184 2–3) ..... 276
Table 151: Anatomical List of the Harlot (4Q184 2–3) ..... 277
Table 152: Syntactic Parallelism Strophe 2, Line 1 (4Q184 2–3) ..... 278
Table 153: Syntactic Parallelism Strophe 2, Line 3 (4Q184 3) ..... 278
Table 154: Syntactic Parallelism Strophe 2, Line 2 (4Q184 2–3) ..... 278
Table 155: Lexical Parallelism Strophe 3 (4Q184 3–5) ..... 281
Table 156: Lists in Strophe 3 (4Q184 3–5) ..... 281
Table 157: Semantic Parallelism Strophe 3 (4Q184 3–5) ..... 282
Table 158: Grammatical Parallelism Strophe 3, "A" Cola (4Q184 3–5) ..... 282
Table 159: Grammatical Parallelism Strophe 3, "B" Cola (4Q184 3–5) ..... 283
Table 160: Internal Lexical Parallelism Strophe 4 (4Q184 5–7) ..... 284
Table 161: Incorrect Tricolic Structure Strophe 4, Line 3 (4Q184 6–7) ..... 285
Table 162: Carmignac's Reconstruction (4Q184 7–8) ..... 286
Table 163: Carmignac's Textual Emendation (4Q184 7–8) ..... 286
Table 164: Syntactic Parallelism Strophe 4, Line 3 (4Q184 6–7) ..... 287
Table 165: Semantic Parallelism Strophe 4 (4Q184 5–7) ..... 288
Table 166: Parallelism with Following Context ..... 290
Table 167: Parallelism Between Preceding Line ..... 291
Table 168: Anacrusis Strophe 5, Line 2 (4Q184 8) ..... 292

Table 169: Semantic Parallelism Strophe 5 (4Q184 7–9) ..... 292
Table 170: Lexical Parallelism Strophe 5, Line 2 (4Q184 8–9) ..... 292
Table 171: Syntactic Parallelism Strophe 5, Line 2 (4Q184 8–9) ..... 292
Table 172: Semantic Parallelism Strophe 6 (4Q184 9–10) ..... 294
Table 173: Lexical Parallelism Strophe 6, Line 1 (4Q184 9) ..... 294
Table 174: Lexical Parallelism Strophe 6, Line 2 (4Q184 9–10) ..... 294
Table 175: Lexical Parallelism Strophe 6 (4Q184 9–10) ..... 295
Table 176: Lists in Strophe 6 (4Q184 9–10) ..... 295
Table 177: Morphologic Parallelism Strophe 6 (4Q184 9–10) ..... 295
Table 178: Semantic Parallelism Strophe 7 (4Q184 10–11) ..... 297
Table 179: Syntactic Parallelism Strophe 7 (4Q184 10–11) ..... 299
Table 180: Semantic Parallelism Strophe 8 (4Q184 11–12) ..... 300
Table 181: Lexical Parallelism Strophe 8 (4Q184 11–12) ..... 300
Table 182: Internal Lexical Parallelism Strophe 8 (4Q184 11–12) ..... 301
Table 183: List in Strophe 8 (4Q184 11–12) ..... 301
Table 184: Syntactic Parallelism Strophe 8 (4Q184 11–12) ..... 301
Table 185: Morphologic Parallelism Strophe 8, Line 2 (4Q184 12) ..... 302
Table 186: Semantic Parallelism Strophe 9 (4Q184 12–13) ..... 303
Table 187: Lexical Parallelism Strophe 9 (4Q184 12–13) ..... 304
Table 188: Syntactic Parallelism Strophe 9, Line 1 (4Q184 12–13) ..... 305
Table 189: Syntactic Parallelism Strophe 9, Line 2 (4Q184 13) ..... 305
Table 190: Lists in Strophe 10 (4Q184 13–15) ..... 306
Table 191: Internal Lexical Parallelism Strophe 10 (4Q184 13–15) ..... 307
Table 192: Grammatical Parallelism Strophe 10, Line 3 (4Q184 15) ..... 308
Table 193: Grammatical Parallelism Strophe 11 (4Q184 15–17) ..... 309
Table 194: Semantic Parallelism Strophe 11, Lines 1–2 (4Q184 15–17) ..... 310
Table 195: Semantic Parallelism Strophe 11, Lines 2–3 (4Q184 16–17) ..... 311
Table 196: Lexical Parallelism of Prepositional Phrases Strophe 11 (4Q184 15–17) ..... 311
Table 197: List of Harlot's Effects Strophe 11 (4Q184 15–17) ..... 312
Table 198: Lists in 4Q184 by Strophe ..... 313
Table 199: Lexical Parallelism Strophe 2 (4Q184 2–3) ..... 313
Table 200: Constructions with דרך in 4Q184 ..... 315
Table 201: Constructions with Synonyms for דרך in 4Q184 ..... 316
Table 202: Synonyms for דרך in 4Q184 ..... 316

Table 203: Macro Structure of 4Q184 ..... 318
Table 204: Semantic Parallelism within Strophes in 4Q184 ..... 322
Table 205: Morphemic Frequency in 4Q184 1–17, Biblical Poetry and Prose ..... 325
Table 206: Lexical Parallelism Strophe 5, Line 2 (4Q184 8–9) ..... 326
Table 207: Lexical Parallelism Strophe 7, Line 2 (4Q184 11) ..... 326
Table 208: Asymmetrical Cola Strophe 4, Line 3 (4Q184 6–7) ..... 327
Table 209: Asymmetrical Cola Strophe 5, Line 1 (4Q184 7–8) ..... 327
Table 210: Lexical Parallelism Strophe 6, Line 1 (4Q184 9) ..... 328
Table 211: Semantic Parallelism Strophe 6 (4Q184 9–10) ..... 328
Table 212: Parallelism Across Strophic Boundaries in 4Q184 ..... 329
Table 213: Parallelism Across Strophic Boundaries in 4Q184 ..... 329
Table 214: Semitic Form of Beatitudes ..... 333
Table 215: Pattern of Beatitudes in 4Q525 2+3 2.1–6 ..... 333
Table 216: Comparison of Beatitude Structure in 4Q525 2+3 2.1–6 and Ben Sira 25 ..... 338
Table 217: Two Forms of Beatitudes in Ben Sira 25:7–11 ..... 338
Table 218: A Third Form of a Beatitude List in Ben Sira 14:20–15:1 ..... 338
Table 219: 4Q185 2 2.13 ..... 339
Table 220: A Fourth Form of a Beatitude in 4Q185 2 2.14 ..... 339
Table 221: 4Q525 2+3 2.5 ..... 339
Table 222: 4Q525 2+3 2.6 ..... 339
Table 223: Semantic Parallelism Strophe 1 (4Q525 2+3 2.1–3) ..... 341
Table 224: Lexical Parallelism Strophe 1 (4Q525 2+3 2.1–3) ..... 342
Table 225: Chiastic Lexical Parallelism Strophe 1 (4Q525 2+3 2.1–3) ..... 343
Table 226: Syntactic Parallelism of “A” Cola, Strophe 1 (4Q525 2+3 2.1–3) ..... 343
Table 227: Syntactic Parallelism of “B” Cola, Strophe 1 (4Q525 2+3 2.1–3) ..... 344
Table 228: Lists in Strophe 1 (4Q525 2+3 2.1–5) ..... 344
Table 229: List in Strophe 2 (4Q525 2+3 2.3–4) ..... 345
Table 230: Semantic Parallelism Strophe 2 (4Q525 2+3 2.3–4) ..... 345
Table 231: Lexical Parallelism Strophe 2, Line 1 (4Q525 2+3 2.3) ..... 346
Table 232: Lexical Parallelism Strophe 2, Line 2 (4Q525 2+3 2.3–4) ..... 346
Table 233: Syntactic Parallelism Strophe 2 (4Q525 2+3 2.3–4) ..... 347
Table 234: Semantic Parallelism Strophe 3 (4Q525 2+3 2.5–6) ..... 348
Table 235: Internal Lexical Parallelism Strophe 3, Line 1 (4Q525 2+3 2.5) ..... 348
Table 236: Internal Lexical Parallelism Strophe 3, Line 2 (4Q525 2+3 2.5–6) ..... 348

Table 237: Chiastic Lexical Parallelism Strophe 3, Lines 1–2 (4Q525 2+3 2.5–6) ..... 349
Table 238: Syntactic Parallelism of "A" Cola, Strophe 3 (4Q525 2+3 2.5–6) ..... 350
Table 239: Syntactic Parallelism of "B" Cola, Strophe 3 (4Q525 2+3 2.5–6) ..... 350
Table 240: Words Referring to Wisdom ..... 352
Table 241: Constructions with Path ..... 353
Table 242: Syntactical Parallelism in Strophe 2 4Q525 2+3 2.3–4 ..... 354
Table 243: Syntactical Parallelism in 4Q185 2 2.13–14 ..... 355
Table 244: Macro Structure of 4Q525 2+3 2.1–6 ..... 355
Table 245: Semantic Parallelism within Strophes in 4Q525 2+3 2.1–6 ..... 357
Table 246: Morphemic Frequency in 4Q525, Biblical Poetry and Prose ..... 358
Table 247: Prose Elements in 1QH[a], 4Q184 1–17 and 4Q525 ..... 380
Table 248: Conjunction and Preposition Usage in 1QH[a], 4Q184 1–17 and 4Q525 ..... 380
Table 249: Characteristic Elements of Sapiential Poetry ..... 386
Table 250: Characteristic Elements of Hymnic Poetry ..... 398
Table 251: Chant to the Fire-Fly ..... 408
Table 252: Song of the Chief's Daughter ..... 409
Table 253: Total Occurrences ..... 438
Table 254: Percentage of Total Morphemes ..... 439

# LIST OF FIGURES

Figure 1: PAM 43.373 fragment 6b ..... 88
Figure 2: Reconstruction of 4Q365 6b 5. PAM 43.373 ..... 91
Figure 3: Minor Intervals in 4Q14. PAM 42.160 ..... 94
Figure 4: 4Q14 32–34 6.39 ..... 95
Figure 5: Exodus 15:19 in L ..... 99
Figure 6: PAM 42.164 ..... 111
Figure 7: PAM 42.164 ..... 111
Figure 8: PAM 43.021 ..... 134
Figure 9: PAM 43.021 ..... 134
Figure 10: PAM 43.021 ..... 135
Figure 11: PAM 43.030 ..... 136
Figure 12: PAM 43.604 ..... 158
Figure 13: 4Q521 2.1–4. PAM 43.604 ..... 172
Figure 14: SRH 4257, 4253–54, 4239 ..... 191
Figure 15: PAM 43.432 ..... 266
Figure 16: PAM 43.600 ..... 331

# ABSTRACT

This dissertation is a close reading of representative examples of stichographic, hymnic and sapiential poetry from the corpus of the texts in the Dead Sea Scrolls. Chapter 1, "The Language of Hebrew Poetry," introduces and defines the specific devices, levels of structure, and various characteristics that are discussed in the following chapters. The devices considered are lists, ellipsis and repetition. The levels of structure are hemistich, colon, line and strophe. Lastly, the characteristics are terseness, morphemic frequency and *ampleur* of expression.

Chapter 2, "The Poetics of Parallelism," is a review of select scholarship concerning parallelism and biblical poetry. The focus of the chapter is on the role of parallelism in the definition, meter, devices and structure of biblical poetry. It sets forth a description of poetry and a taxonomy of parallelism that serves as the methodological basis for the poetic analysis of this dissertation. Chapter 2, furthermore, provides the basis for understanding how the poetry of the Dead Sea Scrolls appropriates, and differs from, biblical poetry.

Chapter 3, "Stichographically Arranged Poetry," offers a systematic reconstruction and analysis of the poetic structure of select stichographic texts from Qumran. It is limited to an examination of Exodus 15 (4Q365), Deuteronomy 32 (4Q44), Psalm 104 (4Q86 and 4Q93) and 4QMessianicApocalypse (4Q521). The poetic analysis argues that the variegated forms of stichographic division were ultimately based on semantic, syntactic and grammatical parallelisms. Stichography is not only a scribal practice but is also a poetic device that visually represents the poetic structure of a text according to the basic building blocks of Hebrew poetry.

Chapter 4, "Hymnic Poetry," focuses its analysis on one *Hodayah* (11.20–37) from the anthology of hymns in the *Hodayot* and compares its devices, structure and characteristics with ten other *Hodayot* in an effort to arrive at some conclusions regarding the style of the collection as a whole. Following a brief survey of previous scholarship on the poetry of the *Hodayot*, this chapter gives a transcription, translation and poetic analysis of $1QH^{a}$ 11.20–37. Overall, this chapter argues that the poetry of the *Hodayot* is both traditional and innovative—a style epitomized by terseness juxtaposed with verbosity.

Chapter 5, "Sapiential Poetry," offers a poetic analysis of 4Q184 1 and 4Q525 2+3 2.1–6. Following a survey and critique of scholarship on *Wiles of the Wicked Woman* (4Q184) and *Beatitudes* (4Q525), it offers a transcription, translation and poetic analysis of each work. The

analysis of 4Q184 proposes that parallelism structures the extant portions of 4Q184 as a poem with eleven strophes and three stanzas organized thematically. The section on 4Q525 2+2 2.1–6 maintains that it is a sequence of three strophes structured according to parallelism and three different Semitic forms of beatitudes. Overall, the style of 4Q184 and 4Q525 is simultaneously conservative and innovative: terse, balanced forms of parallelism found together with *ampleur* of expression. Although the poetry of 4Q184 and 4Q525 is modeled on biblical conventions of poetry in Proverbs, it nonetheless exhibits later forms of poetic expression.

Chapter 6, "Pedagogy and Performance," begins by offering some suggestions concerning the purpose and function of stichographic poetry, and then it proceeds to a comparison of the poetic devices, structure and characteristics of 4Q184, 4Q525 2+3 2.1–6 and $1QH^a$ 11.20–37. This comparison serves as a synopsis of their poetic styles as well as the basis for some tentative suggestions concerning the characteristics of sapiential and hymnic poetry in the Dead Sea Scrolls. There are formal guidelines governing the composition of all of these texts; however, they are not precise prescriptions. The conclusion also investigates how the parallelism and poetic expression of sapiential and hymnic poetry reflect their usage. On the one hand, the primary use of sapiential poetry is instruction. This pedagogical impulse affects its content and form. Sapiential poetry is primarily characterized by terseness and it is dominated by "pedagogical parallelism." On the other hand, the essential use of hymnic poetry is liturgical, which likewise affects its formal characteristics. Hymnic poetry is chiefly characterized by *ampleur* and "performative parallelism" monopolizes its discourse.

# CHAPTER 1: THE LANGUAGE OF HEBREW POETRY

## 1.1 BIBLICAL POETRY AND POETRY AT QUMRAN

There is currently a paradox in the study of poetry in the Dead Sea Scrolls. On the one hand, studies often describe liturgical, sapiential and apocalyptic texts as poetic. On the other hand, there has been a dearth of scholarship concerning poetry in the Dead Sea Scrolls. The most fundamental questions concerning poetry have not been investigated. What constitutes a "poetic" text in the Dead Sea Scrolls? What are the characteristics, devices and structure of poetry from Qumran? This current state of affairs should be surprising to anyone familiar with the study of biblical poetry, where ample studies of its various aspects have been produced over the last 150 years.

There are substantive causes for this anomaly in the study of poetry at Qumran. The discussion of poetry in the Dead Sea Scrolls is a difficult task because poetic texts are not clearly delineated from other genres. There is no word in biblical Hebrew or in the Hebrew of the Dead Sea Scrolls for "poetry" or "poem."[1] Poetic texts in the Dead Sea Scrolls neither label themselves as poetry nor are they usually poetically arranged, oftentimes including prose juxtaposed with poetic material.[2] The closest examples one finds in the Dead Sea Scrolls of poetically arranged texts are the few stichographically arranged texts.[3] The vast majority of poetic texts, however, are not arranged in this fashion.

The discussion of poetry in the Dead Sea Scrolls is also complicated by concept of genre, which can be thought of in a multitude of manners. H. Najman has recently proposed two (amongst many other possible) conceptions. Firstly, she proposes, "the texts were produced as members of relevant genres, and the norms governing their production included *generic norms*

[1] Biblical poetry employs a host of words for poetic texts but there is no word for poetry as genre of literature. See L. Alonso Schökel, *A Manual of Hebrew Poetics* (SubBi 11; Rome: Pontifical Biblical Institute, 1988), 8–11. For further discussion see §2.5.1.

[2] M. Bernstein, "Poetry and Prose in 4Q371–373 *Narrative and Poetic Composition*[a,b,c]," in *Liturgical Perspectives: Prayer and Poetry in the Light of Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 20; D. Diewert, "Poetry," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:679; E. Chazon, "Psalms, Hymns, and Prayers," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:713–14.

[3] E. Tov, "The Background of the Stichometric Arrangements of Poetry in the Judean Desert Scrolls," in *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in Honor of Eileen Schuller on the Occasion of Her 65th Birthday* (STDJ 98; eds. J. Penner, K. Penner and C. Wassen; Leiden: Brill, 2012), 409–20; idem, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert* (STDJ 54; Atlanta: Society of Biblical Literature, 2004), 166–78.

which must have been known to those involved in text production [italics original]."[4] Alternatively, genre may be "primarily an idea to be used in the reader's classification of texts" which contain certain generic norms.[5] Najman argues that although the first way of thinking about genre "fits well in the context of ancient Greek literature [and] we do not have any institutionalized norms in Ancient Jewish texts."[6] Najman, nonetheless, concludes that "if we can show that some distinguishing features were…conventionalized, then we will have a good reason to think of these as generic features of which those involved in production were aware."[7]

The crux concerning the genre of poetry in the Dead Sea Scrolls is identifying these "generic norms." Biblical poetry is a logical place to begin concerning the exploration of the generic norms of poetry in the Dead Sea Scrolls on account of historical and literary connection between the Hebrew Bible and Qumran, as well as the vast amount of research already done on biblical poetry. Thus, according to Diewert, the "primary method of determination is identifying keywords and/or motifs that suggest a genre affiliation similar to *the poetic genres in the biblical corpus*, and an assessment of the diction as resembling that of *biblical Hebrew poetry* [italics added]."[8]

The "most conspicuous feature" of the diction of biblical Hebrew poetry is parallelism.[9] The treatment of parallelism as the primary aspect of biblical poetry has particularly increased in the last three decades. Several studies have been published which focus on semantic, grammatical and morphologic parallelism in biblical poetry.[10] Despite this trend, "there has been little attempt to follow the history of parallelism in biblical Hebrew poetry into the post-biblical

---

[4] H. Najman, "The Idea of Biblical Genre: From Discourse to Constellation," in *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in Honor of Eileen Schuller on the Occasion of her 65th Birthday* (STDJ 98; eds. J. Penner, K. Penner and C. Wassen; Leiden: Brill, 2012), 309.
[5] Najman, "Idea of Biblical Genre," 309.
[6] Najman, "Idea of Biblical Genre," 309, 311.
[7] Najman, "Idea of Biblical Genre," 311.
[8] Diewert, "Poetry," 679.
[9] E. Tov and D. Parry, *The Dead Sea Scrolls Reader: Poetic and Liturgical Texts* (DSSR 5; Leiden: Brill, 2005), xxiii. "This method [i.e., Diewert's definition above] compliments the more common method of comparing the poetic features of the Qumran poetic texts with those of biblical poetry, the most conspicuous feature of which is parallelism."
[10] A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 1985), 1–30; S. Geller, *Parallelism in Early Biblical Poetry* (HSM 20; Missoula: Scholars Press, 1979), 1–43; D. Pardee, *Ugaritic and Hebrew Poetic Parallelism: A Trial Cut ('nt I and Proverbs 2)* (VTSup 39; Leiden: Brill, 1988), 168–92; E. Greenstein, "How Does Parallelism Mean?" in *A Sense of Text: The Art of Language in the Study of Biblical Literature* (Winona Lake: Eisenbrauns, 1983), 41–70; J. Kugel, *The Idea of Biblical Poetry: Parallelism and its History* (Baltimore: Johns Hopkins Press, 1981), 59–95; M. O'Connor, *Hebrew Verse Structure* (Winona Lake: Eisenbrauns, 1980), 87–159.

period."[11] Overall, on account of the importance of parallelism as the central characteristic of biblical poetry, as well as the connection between biblical poetry and later forms of poetic expression in the Dead Sea Scrolls, the discussion of poetry at Qumran in this dissertation begins with biblical poetry; furthermore, the analysis of poetry in the Dead Sea Scrolls focuses on parallelism.

The discussion of poetry in the Dead Sea Scrolls has been further complicated by the vast array of different kinds of poetry within the Hebrew Bible, as well as the evolution of the Hebrew language.[12] There is a host of different sub-genres of Psalms;[13] additionally, the poetry of the Psalms contrasts with the prophetic books.[14] Lastly, the language and characteristics of archaic biblical poetry differentiates from late biblical poetry, such as Ben Sira.[15] These different types of biblical poetry problematize the comparison of poetry in the DSS to biblical poetry.

There is also a wide array of different kinds of poetic texts at Qumran. Psalms, hymns and prayers are often associated with poetry even though they widely vary in their forms and use.[16] Some of these texts are actually fixed prayers for specific occasions, some are meant for

[11] Bernstein, "Poetry and Prose," 20.

[12] Alonso Schökel, *A Manual of Hebrew Poetics*, 10–19, 180–200; W. Watson, *Classical Hebrew Poetry: A Guide to its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984), 35–41; 66–86; D. Freedman, *Pottery, Poetry, and Prophecy* (Winona Lake: Eisenbrauns, 1980), 77–186; idem, "Archaic Forms in Early Hebrew Poetry," *ZAW* 72 (1960): 101–07.

[13] H. Gunkel, *An Introduction to the Psalms: The Genres of the Religious Lyric of Israel* (trans. J. Nogalski; Macon: Mercer University Press, 1998 [original publication 1933]), 199–221; S. Mowinckel, *The Psalms in Israel's Worship* (2 vols.; trans. D. Ap-Thomas; Oxford: Basil Blackwell, 1962), 1:23–41; S. Gillingham, *The Poems and Psalms of the Hebrew Bible* (Oxford: Oxford University Press, 1994), 206–31. For an overview, see S. Geller, "Psalms," in *The Oxford Encyclopedia of the Books of the Bible* (2 vols.; eds. M. Coogan et al.; New York: Oxford, 2011), 193–212. Form criticism has also been applied to prophetic literature in the HB in order to identify different forms, or sub-genres, of prophetic speech. See C. Westermann, *Basic Forms of Prophetic Speech* (trans. H. White; Philadelphia: Westminster Press, 1967), 90–209.

[14] R. Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985), 111–62; Gillingham, *Poems and Psalms of the Hebrew Bible*, 91–169.

[15] E. Reymond, *Innovations in Hebrew Poetry: Parallelisms in the Poems of Sirach* (Atlanta: Society of Biblical Literature, 2004), 3–10, 85–112; D. Freedman, "Another Look at Biblical Hebrew Poetry," in *Directions in Biblical Hebrew Poetry* (JSOTSup 40; ed. E. Follis; Sheffield: JSOT Press, 1987), 11–28; M. Dahood, *Psalms III: 101–150* (AB 17A; Garden City: Doubleday, 1970), xxv–xxxviii; F. Cross and D. Freedman, *Studies in Ancient Yahwistic Poetry* (SBLDS 21; Missoula: Scholars Press, 1975), 3–42, 131–227; F. Cross, *Canaanite Myth and Hebrew Epic: Essays in the History of Religion in Israel* (Cambridge: Harvard University Press, 1973), 121–44.

[16] E. Chazon, "Hymns and Prayers in the Dead Sea Scrolls," in *The Dead Sea Scrolls after Fifty Years* (2 vols.; eds. P. Flint and J. VanderKam; Leiden: Brill, 1998), 1:244–70; idem, "Psalms, Hymns, and Prayers," 2:710–14; E. Schuller, "Prayer, Hymnic, and Liturgical Texts from Qumran," in *The Community of the Renewed Covenant* (eds. E. Ulrich and J. VanderKam; Notre Dame: University of Notre Dame Press, 1994), 153–71.

private religious devotion and others are hymns meant for liturgical use of the community.[17] Other types of poetry are consciously modeled on traditional forms of biblical poetry such as Psalms or Proverbs.[18] Despite this wide array of poetic texts in the Dead Sea Scrolls, "almost all of the limited work which has gone into the study of Qumran poetry has focused on the *Hodayot*."[19] The corpus of "poetry" needs to be expanded beyond the *Hodayot*.

Additionally, poetic texts in the Dead Sea Scrolls share "features with other literary genres such as sapiential literature."[20] Texts that are typically classified as wisdom and apocalyptic are also frequently considered to be poetic and discussed as poetic texts.[21] This feature of poetic texts has particularly frustrated attempts at classification of texts.[22] Thus, some texts which have "more than one literary genre have been segmented into different elements and presented in different parts of DSSR."[23] There has been a lack of precision in the delineation of poetry in the Dead Sea Scrolls. Additionally, there has been little work done concerning the development of poetry in the Dead Sea Scrolls and how poetry at Qumran may have been different than the various types of biblical poetry.

This dissertation is concerned with the former of these two areas: the development of Hebrew poetry in the literature of the Dead Sea Scrolls. Particularly, this dissertation focuses on parallelism, the key defining feature of the genre of poetry, in a selection of stichographic (4Q365, 4Q44, 4Q86, 4Q521), hymnic (1QH$^a$ 11.20–37), and sapiential (4Q184, 4Q525) poetic texts in the Dead Sea Scrolls. The following chapters discuss examples from each of these three types of poetry and assess their unique, innovative and traditional forms of poetic expression specifically as they relate to parallelism.

This dissertation is not a comprehensive review of all poetic texts from Qumran; rather, it is a close reading of representative examples from the corpus of the poetic texts in the Dead Sea Scrolls. The analysis of these selections of different kinds of poetry at Qumran is then applied

---

[17] D. Falk, "The Contribution of the Qumran Scrolls to the Study of Ancient Jewish Liturgy," in *The Oxford Handbook of the Dead Sea Scrolls* (eds. T. Lim and J. Collins; Oxford: Oxford University Press, 2010), 617–42; B. Nitzan, *Qumran Prayer and Religious Poetry* (STDJ 12; Leiden: Brill, 1994), 5–31.

[18] E. Reymond, *New Idioms within Old: Poetry and Parallelism in the non-Masoretic Poems of 11Q5 (=11Ps$^a$)* (SBLEJ 31; Atlanta: Society of Biblical Literature, 2011), 185–98; M. Goff, *Discerning Wisdom: The Sapiential Literature of the Dead Sea Scrolls* (VTSup 116; Leiden: Brill, 2007), 104–21.

[19] Bernstein, "Poetry and Prose," 20; Diewert, "Poetry," 679–81.

[20] Tov and Parry, *DSSR* 5, xxiii.

[21] Nitzan, *Qumran Prayer and Religious Poetry*, 201–26; Reymond, *Innovations in Hebrew Poetry*, 85–112. See also M. Goff, "Reading Wisdom at Qumran: 4QInstruction and the Hodayot," *DSD* 11 (2004): 263–88.

[22] Bernstein, "Poetry and Prose," 19–33.

[23] Tov and Parry, *DSSR* 5, x. DSSR is an abbreviation for *The Dead Sea Scrolls Reader*.

more broadly to an understanding of poetry in general in the Dead Sea Scrolls. I also discuss how each text contributes to an understanding of the development of Hebrew poetry in the Dead Sea Scrolls vis-à-vis biblical poetry. There are, of course, many other important poetic texts that are not covered here such as *Ben Sira*, the non-Masoretic Psalms or *Songs of the Sabbath Sacrifice*. Instead of a broad overview of dozens of texts, this dissertation takes an in-depth look at some representative examples of stichographic, hymnic and sapiential poetry. Each chapter includes analysis of each of these types of poetry and considers their poetic devices, structure and characteristics.

## 1.2 Overview of Chapters

### 1.2.1 The Poetics of Parallelism

Chapter 2 is a review of select scholarship concerning parallelism and biblical poetry. This chapter focuses on the role of parallelism in the definition, meter, devices and structure of biblical poetry. It sets forth a description of poetry and a taxonomy of parallelism that serves as the methodological basis for the poetic analysis of this dissertation. This review of parallelism in *biblical poetry* is critical on account of the paucity of scholarship on the poetry in the Dead Sea Scrolls. This chapter also builds the framework for the incorporation of accomplishments reached concerning biblical poetry into the model of poetry in the Dead Sea Scrolls. Chapter 2 provides the basis for understanding how the poetry of the Dead Sea Scrolls appropriates, and differs from, biblical poetry. Overall, this chapter sets forth a definition of poetry that distinguishes it from prose upon the basis of parallelism, terseness and balance (symmetry).

### 1.2.2 Stichographically Arranged Poetry

Chapter 3 offers a systematic reconstruction and analysis of the poetic structure of select stichographic texts from Qumran. It limits itself to an examination of Exodus 15 (4Q365), Deuteronomy 32 (4Q44), Psalm 104 (4Q86 and 4Q93) and 4QMessianicApocalypse (4Q521).[24] Its poetic analysis argues that the variegated forms of stichographic division were ultimately based on semantic, syntactic and grammatical parallelisms. To understand the poetry at Qumran, it is crucial to examine stichography because it is not only a scribal practice but is also a poetic

[24] The method of citation of texts in the DSS in this dissertation does not use Roman numerals for columns or an "f" to denote fragments. For example, 4Q525 2 2.2–3 indicates 4Q525, fragment 2, column 2, lines 2–3. 4Q184 2.1–2 indicates 4Q184, fragment 1, column 2, lines 1–2. 4Q184 12–13 indicates 4Q184 fragment 1, column 1, lines 12–13.

device that visually represents the structure of a poetic text according to the basic building blocks of Hebrew poetry. This chapter includes a transcription and translation of each selected text, as well as a comparison of its stichography to other textual traditions such as those found in the Leningrad Codex, the Aleppo Codex and Samaritan Pentateuch. It concludes with some observations concerning the purpose and function of stichography, the role of parallelism in stichography and the contributions stichographic texts can make towards an understanding of the development of Hebrew poetry.

### 1.2.3 HYMNIC POETRY

Chapter 4 focuses on one *Hodayah* (11.20–37) from the anthology of hymns and psalms in the *Hodayot* and compare its devices, structure and characteristics with ten other *Hodayot* in an effort to arrive at some conclusions regarding the style of the collection as a whole.[25] Following a brief survey of previous scholarship on the poetry of the *Hodayot*, this chapter presents a transcription, translation and poetic analysis of $1QH^a$ 11.20–37. This chapter also includes discussion of the structure and poetic devices of the *Hodayot* such as lists, ellipsis and repetition. It concludes with a summary of the distinctive literary characteristic of the *Hodayot* that focuses on its *ampleur* of expression. This chapter, taken as a whole, argues that the poetry of the *Hodayot* is both traditional and innovative—a style epitomized by terseness juxtaposed with verbosity and balance apposed with asymmetry.

### 1.2.4 SAPIENTIAL POETRY

Chapter 5 offers a poetic analysis of 4Q184 and 4Q525 2+3 2.1–6. Following a survey and critique of scholarship on *Wiles of the Wicked Woman* (4Q184) and *Beatitudes* (4Q525), it will presents a transcription, translation and poetic analysis of each. The analysis of 4Q184 maintains that parallelism structures the extant portions of 4Q184 as a poem with eleven strophes and three stanzas organized thematically. The section on 4Q525 proposes that it is a sequence of three strophes structured according to parallelism, which include four beatitudes, a list describing the positive qualities of the blessed man, and a description of the blessed man's positive qualities stated negatively. This chapter also surveys the poetic techniques and devices of 4Q184 and 4Q525 2+3 2.1–6. There are specific literary traits that occur regularly throughout both texts,

[25] The *Hodayot* that are compared to $1QH^a$ 11.20–37 include the most complete *Hodayot*, as well as two longer and incomplete *Hodayot*: $1QH^a$ 10.5–10.2; 10.22–32; 11.6–11.19; 11.20–37; 12.6–13.6; 13.7–21; 13.22–15.8; 15.9–28; 15.29–36; 16.5–17.36; and 19.6–17.

which are important for interpretation such as lists, ellipsis and repetition. The style of 4Q184 and 4Q525 is simultaneously conservative and innovative: terse, balanced forms of parallelism found together with a more verbose expression create a unique style that is unambiguously "biblical" yet original. Although the poetry of 4Q184 and 4Q525 is modeled on biblical conventions of poetry in Psalms and Proverbs, it nonetheless expresses later forms of poetic expression and contains a unique style all its own.

## 1.3 PARALLELISM

This dissertation will be employing the definition of parallelism and poetry of A. Berlin in its poetic analysis. Parallelism is defined as linguistic equivalency,[26] while poetry is defined as discourse characterized by the high incidence of terse, balanced parallelism.[27] According to Berlin, there are three aspects to parallelism: semantic, grammatical and phonologic.

Semantic parallelism includes two aspects: lexical and semantic.[28] The lexical aspect of semantic parallelism involves *semantic equivalency between words*.[29] "Semantic equivalence does not imply sameness of meaning"; rather, it should be perceived as paradigmatic or syntagmatic.[30] In the example below, words are paired together with similar semantic fields, although they may contrast one another grammatically.

**Table 1: Lexical Parallelism (4Q44 2–5 1.7)**

| | | |
|---|---|---|
| a | I kill | אני אמית |
| b | and give life | ואחיה |
| a | wound | מחצתי |
| b | and I heal | ואני ארפא |

The semantic aspect involves *semantic equivalency between hemistiches, cola or lines*.[31] In the example below, the two cola of the bicolon line are semantically parallel. As Berlin states, the

[26] Berlin, *Dynamics of Biblical Parallelism*, 18–30.
[27] Berlin, *Dynamics of Biblical Parallelism*, 18. For a full discussion of parallelism see §2.3ff.
[28] Berlin, *Dynamics of Biblical Parallelism*, 64–65.
[29] Berlin, *Dynamics of Biblical Parallelism*, 65.
[30] Berlin, *Dynamics of Biblical Parallelism*, 90–91. For a full discussion of paradigmatic or syntagmatic equivalency, see §2.3.4. Essentially, paradigmatic equivalency is when one thought can substitute for another, while syntagmatic equivalency contains a semantic continuation or a progression of thought (Berlin, *Dynamics of Biblical Parallelism*, 90).
[31] Berlin, *Dynamics of Biblical Parallelism*, 90.

"lexical and semantic aspects are intertwined."[32] Thus, as the example below illustrates, the semantic and lexical aspects of semantic parallelism can and often do converge, although it is not necessary for them to do so.[33]

**Table 2: Semantic Parallelism (4Q44 2–5 1.7)**

| | |
|---|---|
| I kill and give life, | [אני אמית ואחיה] |
| I wound and I heal | [מחצתי ואני ארפא] |

Grammatical parallelism includes two aspects: syntax and morphology.[34] The syntactic aspect of grammatical parallelism involves the *grammatical equivalence of one hemistich, colon or line with another*.[35] The morphologic aspect of grammatical parallelism involves *morphologic equivalence or contrast of individual constituents in hemistiches, cola or lines*.[36] The morphologic and syntactic aspects of parallelism can and often do converge with one another, as well as the semantic aspect of parallelism. However, these aspects do not need to converge.[37] The example below demonstrates how the morphologic, syntactic, semantic and lexical aspects can converge. The more aspects of parallelism that converge, the more perceptible the parallelism becomes.[38]

**Table 3: Grammatical and Semantic Parallelism (4Q521 2.8)**

| | |
|---|---|
| 1.Setting free the bound, | מתיר אסורים |
| 2. Opening the eyes of the blind, | פוקח עורים |
| 3. Straightening the croo[ked]; | זוקף כפֿ[ופים] |

[32] Berlin, *Dynamics of Biblical Parallelism*, 81.
[33] Berlin, *Dynamics of Biblical Parallelism*, 80–81.
[34] Berlin, *Dynamics of Biblical Parallelism*, 31–32.
[35] Berlin, *Dynamics of Biblical Parallelism*, 31–32.
[36] Berlin, *Dynamics of Biblical Parallelism*, 31–32.
[37] Berlin, *Dynamics of Biblical Parallelism*, 32.
[38] Berlin, *Dynamics of Biblical Parallelism*, 133–34.

**Table 4: Morphologic and Syntactic Parallelism (4Q521 2.8)**

| Colon | Subject | Verb | Direct Object |
|---|---|---|---|
| 1 | (God) | מתיר | אסורים |
| 2 | (God) | פוקח | עורים |
| 3 | (God) | זוקף | כפֻּ[ופים] |

The last aspect of parallelism is the phonologic. Phonologic parallelism is the repetition of sounds in parallel words, hemistiches, cola or lines.[39] As Berlin points out, "These phenomena are normally subsumed under the term paronomasia."[40]

## 1.4 DEVICES OF HEBREW POETRY

I do not intend to give an overview of all the devices of Hebrew poetry here.[41] Instead, I will give a brief introduction of those devices that figure prominently in the discussion of the following chapters. Some prominent devices in Hebrew poetry, such as metaphor or allusion, will not be considered because they are beyond the purview of this dissertation. The devices considered are lists, ellipsis and repetition.

### 1.4.1 LISTS

As has been noted in scholarship, one of the techniques of biblical poetry is expansion.[42] W. Watson, who has given the most detailed survey of this device in biblical poetry to date, includes two different types of expansion in his handbook on biblical poetry. The first, he calls "tours"; the second, "listing."[43] Tours, according to Watson, are "essentially an extension of the word-pair."[44] Watson's definition of tour relies on W. Watters, who describes a tour as "a series of one or more verses where the poet lists pairs of from three to ten words all meaning roughly the same thing, or having something to do with the same subject, or being in some way

[39] Berlin, *Dynamics of Biblical Parallelism*, 103.
[40] Berlin, *Dynamics of Biblical Parallelism*, 103.
[41] For an overview of devices in poetry see W. Watson, *Traditional Techniques in Classical Hebrew Verse* (JSOTSup 170; Sheffield: Sheffield Academic Press, 1994); idem, *Classical Hebrew Poetry: A Guide to its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984); Alonso Schökel, *A Manual of Hebrew Poetics*, 64–169.
[42] Watson, *Classical Hebrew Poetry*, 349–56; J. de Moor, "The Art of Versification in Ugarit and Israel," *UF* 10 (1978): 119–38, 187–217; W. Watters, *Formula Criticism and the Poetry of the Old Testament* (Berlin: Walter de Gruyter, 1976), 95–98.
[43] Watson, *Classical Hebrew Poetry*, 350–51.
[44] Watson, *Classical Hebrew Poetry*, 350.

related."[45] Watters later comments that "this phenomena of massing many associated words together for long tours is the direct result of the nature of the word pair and the ease of association for the poet."[46] Thus, for both Watson and Watters, tours are essentially an extension of the word pair.

Watson distinguishes a "tour" from a "list" as separate poetic techniques under the category of expansion. Listing is further subdivided into three different types: simple lists, lists with a final total, and lists with an initial total.[47] Watson also describes an anatomical list, which catalogues the parts of the human body typically downwards from the head to toe.[48] Watson's categorization is helpful in pointing out the different types of listing that can take place in Hebrew poetry, but unfortunately, it is also misleading. The essential difference between his "tour" and "list" is that a "tour" is a list describing the "same thing."[49] This is problematic because tours are lists of associated words, but this does not connote identical meaning. Furthermore, the integration of "word-pair" into the definition of a tour further convolutes its meaning. A list or tour is not an extension of the word pair (as defined by Watson) nor are they a series of the "same thing."

The concept of fixed word-pairs as defined by Watson which assisted the poet in orally composing, has been criticized on several fronts.[50] The existence of "stock" word pairs has been sufficiently questioned by Berlin, who has persuasively argued that word pairs are "products of normal word association that are made by all competent speakers."[51] Word pairs are better conceived as parallelism on the level of a word (i.e., lexical parallelism).[52] As Berlin laconically quips, "[i]t is not word pairs that create parallelism. It is parallelism that activates word pairs."[53]

---

[45] Watters, *Formula Criticism*, 96. The example Watson uses for a tour is five parallel terms for "lion" in Job 4:10–11 (*Classical Hebrew Poetry*, 350). See also Watters, who gives a table with several examples of tours (*Formula Criticism*, 97).
[46] Watters, *Formula Criticism*, 98.
[47] Watson, *Classical Hebrew Poetry*, 351–53.
[48] Watson, *Classical Hebrew Poetry*, 353–55. Cf. Song 5:11–15.
[49] I prefer not to make the distinction between a tour and a list made by Watson because I reject the concept that tours are describing the "same thing" whereas "lists" are not.
[50] This is certainly the manner in which Watson conceives of lists. He comments on anatomical lists that "lists of all these types were clearly a great help to the composing poet; they presumably circulated as separate units" (*Classical Hebrew Poetry*, 355). Lists, which are an extended word-pair, were memorized and used by the poet in his composition. Thus, according to Watson, the list of combatants in Genesis 49, Deuteronomy 33 and Judges 5 are based on a stock list (*Classical Hebrew Poetry*, 356).
[51] Berlin, *Dynamics of Biblical Parallelism*, 67–72.
[52] Berlin, *Dynamics of Biblical Parallelism*, 29.
[53] Berlin, *Dynamics of Biblical Parallelism*, 79.

Furthermore, as has been forcefully shown by Kugel, parallelism is not saying the same thing twice.[54] Even in cases where multiple forms of the "same" concept are listed, parallelism between these associated terms does not denote identical meaning but rather the "characteristic movement of meaning is one of heightening or intensification, of focusing, specification, concretization, and even what could be called dramatization."[55] Ultimately, this understanding of a list is detrimental because it portrays listing as a by-product of the spurious phenomena of stock word pairs. Furthermore, to understand listing as a by-product of word pairs does not explain their use and function.

#### 1.4.1.1 Lexical and Semantic/Grammatical Lists

With this background in mind, I am proposing a new definition of listing that is connected to parallelism, which better explains its function in Hebrew poetry. Specifically, *a list is a form of semantic, morphologic or syntactic parallelism between three or more adjacent words or cola.* Listing does not create parallelism between words or cola; rather—to borrow a concept from Berlin—*parallelism activates lists*. The categories of semantic, morphologic and syntactic describe the forms of parallelism which activate lists, but these categories are not mutually exclusive.[56]

There are two basic forms of lists: a lexical and semantic/grammatical. A lexical list is *a series of semantically parallel words*.[57] For example, the man purchased a horse, mule and ass. A semantic/grammatical list is *a list of cola which are semantically or grammatically parallel*. The man brought:

**Table 5: Semantic Parallelism**

1. the horse to its stable,
2. the mule to its barn,
3. and the ass to its crib.

[54] Kugel, *Idea of Biblical Poetry*, 49–59.
[55] Alter, *Art of Biblical Poetry*, 19.
[56] There are also phonologic lists, which consist of phonologically parallel words or clauses. There are a few examples of these types of lists in the *Hodayot*. See §4.5.1 .
[57] This is based on the distinction Berlin makes between the lexical and semantic aspects of semantic parallelism: lexical parallelism is semantic equivalency between words; semantic parallelism is semantic equivalency between cola (*Dynamics of Biblical Parallelism*, 64–65).

As the above example shows, semantic/grammatical listing is the grouping of semantically or grammatically equivalent cola; furthermore, it can involve both syntax and morphology.

Semantic/grammatical listing can take the form of a series of clauses connected syntactically or introduced by a particular morphologic form. The most prominent example of this type of grammatical listing in 4Q184 and the *Hodayot* are infinitive lists. These lists are arranged upon syntactic and morphologic grounds. For example, in infinitive lists, a series of cola are introduced by an infinitive construct typically with a ל prefix.[58] In infinitive lists, the cola are also often syntactically parallel: each colon in an infinitive list is syntactically subordinated to the main verb in the introduction of the list. This activates semantic connections between multiple cola within a list simultaneously. Semantic/grammatical lists can also be arranged around semantic considerations. For example, anatomical lists describe various parts of the body in successive cola. These types of semantic lists are also found in multiple places in the *Hodayot*.

#### 1.4.1.2 Function of Lists

The basic function of a list is to propound, enumerate or describe an idea. It is a poetic device that helps to topically organize a poetic unit. Understanding lists as a phenomenon activated by parallelism helps to correctly appreciate this function. First, through the association of multiple constituents, listing is a method of creating a chain-of-thought. Semantic and grammatical parallelisms within a list activate a complex train of thought between cola. Lists can also form a progression of thought on account of their connectedness to the previous lines in the list. Secondly, a list can function to activate syntactic or semantic connections between multiple cola simultaneously. When a colon or line is connected to the list, it takes on additional semantic parallelisms that broadened its connotation. Listing enables the poet to syntactically connect multiple cola through the elliptical usage of a verb. Thirdly, listing can also illustrate the extent or totality of an idea. In this sense, a list functions in a manner similar to merismus.[59]

[58] This also takes place frequently in the *Hodayot*. See B. Kittel, *The Hymns of Qumran:Translation and Commentary* (SBLDS 50; Missoula: Scholars Press, 1981), 59, 159. B. Kittel also points out the existence of infinitive lists in her analysis of the poetic techniques of the *Hodayot*. An example of an infinitive list is found in $1QH^a$ 6.20–22 of *Hodayah* 5.12–6.33. See §4.5.1.4 and §5.6.1 for a discussion of infinitive lists in the *Hodayot* and 4Q184.

[59] For a discussion of merismus in biblical poetry see Watson, *Classical Hebrew Poetry*, 321–24.

### 1.4.2 ELLIPSIS

Watson defines ellipsis as "the omission of a particle, word, or group of words within a poetic or grammatical unit, where its presence is expected."[60] Its presence is "expected" according to the meaning and context but the "main clue," Watson continues, "for determining elliptical expressions is structure."[61] I would add to Watson's characterization that parallelism is the primary structuring device in poetry—semantic, morphologic, and syntactic parallelisms all form patterns which create expectation.[62] Additionally, it should be noted that ellipsis should not be understood apart from semantic considerations. As S. Greenfield points out, ellipsis "calls for disambiguation or interpretation [and] opens up the possibility for multiple meanings."[63]

Verbal ellipsis between cola within a line is an essential feature of Hebrew poetry that is related to balance and terseness. In Hebrew poetry, verbal ellipsis is often associated with "ballasting."[64] The term "ballast variant is a corollary of the theory of balance…In essence it is as follows: the two cola of a couplet in parallelism must balance. If some component of the first colon is missing from the second, then at least one of the components in this second colon must be longer."[65] Conventional theory of biblical poetry often associates ellipsis with ballasting because additional components have to be added to the colon, which elliptically used some component of its corollary colon in order to balance the colon with its partner. This is based on an assumption that in Hebrew poetry the cola within lines are balanced.[66]

### 1.4.3 KEYWORDS AND REPETITION

A keyword is "one which occurs several times in a passage and contributes to its meaning."[67] Determining which words are keywords is not a matter of simply tabulating all the repeated words, but one must also take into account the lexical parallelism of the passage. The repetition of lexically parallel words function to organize units such as strophes around

---

[60] Watson, *Classical Hebrew Poetry*, 304.
[61] Watson, *Classical Hebrew Poetry*, 304.
[62] Kugel notes the intrinsic connection between parallelism and ellipsis in his survey in the types of ellipsis. See Kugel, *Idea of Biblical Poetry*, 87–94. See Watson, who would also likely agree with this (*Classical Hebrew Poetry*, 152–53). Concerning the connection between parallelism and expectation see Berlin, *Dynamics of Biblical Parallelism*, 134–135.
[63] S. Greenfield, "Ellipsis and Meaning in Poetry," *Texas Studies in Literature and Language* 13 (1971): 139.
[64] Concerning "verbal gapping" as an essential feature of poetry see O'Connor, *Hebrew Verse Structure*, 124. However, O'Connor overextends the evidence a bit, which becomes clear in Kugel's criticism (*The Idea of Biblical* Poetry, 322).
[65] Watson, *Classical Hebrew Poetry*, 343.
[66] W. Holladay, "The Recovery of the Poetic Passages of Jeremiah," *JBL* 85 (1966): 407–08.
[67] Watson, *Traditional Techniques*, 377; idem, *Classical Hebrew Poetry*, 287–94.

prominent motifs. Furthermore, keywords thematically organize a poem as a whole. These keywords are often introduced in the opening section and then are carried all the way to the end, linking the various sections of the poem.[68]

## 1.5 Structure of Hebrew Poetry[69]

This dissertation will also be concerned with the structure of Hebrew poetry, particularly as it relates to parallelism. The following chapters will argue that parallelism is one of the key components in structuring a poem. Parallelism often functions to demarcate and bind together textual units. The units of poetry that will be discussed most often are the hemistich, colon, line and strophe.

### 1.5.1 Hemistich and Internal Line Parallelism

A hemistich has been defined by Watson as "a subdivision of colon, generally equal to half the length of the colon."[70] There are, of course, many exceptions where one hemistich can be longer than its counterpart. In most cases the use of this term is only necessary when speaking about internal line parallelism.[71] Internal line parallelism is known by a variety of terms. Pardee calls internal line parallelism "half-line parallelism," but the same phenomena is also called "inner-colonic" parallelism.[72]

Internal parallelism is defined as parallelism between the subdivisions of cola (i.e., hemistiches). It occurs when hemistiches are parallel to one another forming parallel (abab, aabb) or concentric arrangements (abba). Berlin describes this as lexical or semantic parallelism.[73] Likewise, Fokkelman simply describes internal parallelism as a patterning of word

---

[68] Kittel, *Hymns of Qumran*, 171.
[69] Many of these definitions follow Watson, Fokkelman and van der Lugt. See Watson, *Classical Hebrew Poetry*, 12–15; J. Fokkelman, *Reading Biblical Poetry: An Introductory Guide* (trans. I. Smit; Louisville: John Knox, 2001), 225–28; P. van der Lugt, *Rhetorical Criticism and the Poetry of the Book of Job* (OtSt 32; Leiden: Brill, 1995), 437–540. Most of these terms are not used by scholars in a consistent manner. I have primarily followed Watson in an effort to avoid this pitfall because his definitions best approximate a "standard definition." I am aware that many of these terms are derived from Latin or Greek, and contain connotations which are entirely inappropriate for Hebrew poetry. Concerning their use in Greek poetry see J. White, *The Verse in Greek Comedy* (Oxford: Oxford University Press, 1912), §15–17; 61–72. In light of this fact, these succinct definitions will clarify how this dissertation will be using these terms.
[70] Watson, *Classical Hebrew Poetry*, 12.
[71] Watson, *Classical Hebrew Poetry*, 104–91.
[72] Pardee, *Ugaritic and Hebrew Poetic Parallelism*, 168–92.
[73] Berlin, *Dynamics of Biblical Parallelism*, 83–85.

pairs.[74] Pardee and Watson's designations of "internal parallelism" has the added benefit of denoting at what level (i.e., below the colon) within the structure parallelism is taking place. This is especially important in 4Q184, which has a strong tendency to contain parallelisms between the hemistiches of cola.

An example of internal line parallelism can be found in strophe 5, line 3 of 4Q184 (4Q184 6–7).

**Table 6: Internal Line Parallelism Strophe 5, Line 3 4Q184 (4Q184 6–7)**

| | |
|---|---|
| 3. She sets up her abode in the foundations of dark[ness], | 6–7 |
| and dw[el]ls in tents of silence amidst eternal flames. | 7 |

The two cola of this bicolon line are semantically parallel. In addition to this, they exhibit an internal parallelism which forms an envelope (abba) patterning between their hemistiches.

**Table 7: Internal Line Parallelism between Hemistiches (4Q184 6–7)**

| | | | | |
|---|---|---|---|---|
| 3a | a | in the foundations of darkness | ממוסדי אפלות | 6 |
| | b | she sets up her abode | תאהל שבת | 7 |
| 3b | b | she dw[el]ls in tents of silence | ות[ש]כון באהלי דומה | 7 |
| | a | in the midst of eternal flames | בתוך מוקדי עולם | 7 |

The term hemistich is used in a variety of manners by different scholars and is used to refer to what I describe as a colon.[75] This can be quite confusing and result in awkward formulations such as a stich (line) containing three hemistiches.[76]

### 1.5.2 COLON

The colon is one of the three fundamental building blocks of Hebrew poetry: colon, line and strophe.[77] The colon is defined as "a single line of poetry either as a semi-independent unit" (monocolon) or as a part of a larger grouping of lines (bicolon, tricolon).[78] I prefer not to use the

[74] Fokkelman, *Reading Biblical Poetry*, 65–69.
[75] Watson, *Classical Hebrew Poetry*, 12.
[76] J. Carmignac, "Étude sur les procédés poétiques des Hymnes," *RevQ* 2 (1959–1960): 520. J. Carmignac calls a tricolon line a "couplet ternaire." This creates a terminological problem because this couplet is better described a tricolon line rather than a three-stich couplet. A tricolon line contains three cola, but a line (stich) can only contain two hemistiches.
[77] Fokkelman, *Reading Biblical Poetry*, 46.
[78] Watson, *Classical Hebrew Poetry*, 12.

term "line" to describe a colon on account of the confusion that follows between groupings of lines (bicolon and tricolon) and lines (cola). I will reserve the word line to describe only the grouping of cola together into bicolon and larger line-types. The colon is also called the stich, line, verset and even hemistich. A great deal of confusion is caused by the lack of consensus amongst scholars' usage of this term.

The average length of the colon in Northwest Semitic languages has been studied in depth with the general consensus being that the colon typically contains one to six words with an average length of three words.[79] Some scholars quantify the length of the colon by stresses instead of words. For example, Fokkelman maintains that the colon contains two to four stresses in the vast majority of Psalms, Job and Proverbs.[80] Effectively, this can equal two to four words.

There are three basic line-types in Hebrew poetry: monocolon, bicolon and tricolon. The monocolon line is a single colon standing alone or as a part of a strophe, which "does not cohere closely with another colon."[81] A bicolon line is the grouping of two cola which are "generally but not always in parallel."[82] This is also called a couplet, line pair, distich line or bipartite verse. This is the standard line in biblical Hebrew poetry.

A tricolon line is the grouping of three cola which are generally but not always parallel. It is also called a triplet, tercet or tripartite poetic line. For the purposes of this dissertation, I will only use the terminology of a bicolon and tricolon line. In many cases, the cola of a bicolon or tricolon line are grammatically or semantically parallel to one another. Oftentimes, but not

---

[79] M. Korpel and J. de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 4, 12.

[80] Fokkelman, *Reading Biblical Poetry*, 37. It should be noted at this point that Fokkelman is not alone in his view of the role of meter in delimitation of various units of poetry. His views are similar to H. van Grol, who also employs prosody in his demarcation of textual units. See H. van Grol, "Classical Hebrew Metrics and Zephaniah 2–3," in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; eds. W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 186–206; idem, "An Analysis of the Verse Structure of Isaiah 24–27," in *Studies in Isaiah 24–27: The Isaiah Workshop* (OtSt 43; eds. H. Bosman and H. van Grol; Leiden: Brill, 2000), 50–80. Similar to Fokkelman, van Grol argues that a metrical unit (i.e., foot in Fokkelman's taxonomy) consists of one strongly stressed syllable, a colon consists of two or three metrical units, a line consists of one or two cola, a strophe consists of one to three lines and a stanza consists of one to three strophes ("Classical Hebrew Metrics," 191–92; "Analysis of the Verse Structure," 50–53). This metrical criterion is in addition to internal and external forms of parallelism used by the Kampen School in their identification of these structural units ("Classical Hebrew Metrics," 192–96). For a discussion of the Kampen school, see §2.10.1. Also, van Grol sets up a system of reading rules for the analysis of rhythm, which is (similar to Fokkelman) based on an *accented* text and therefore largely inapplicable to unpointed texts ("Analysis of the Verse Structure," 52). Overall, van Grol's work seeks to revitalize older forms of stress counting prosody such as Ley and Sievers and apply a more consistent methodology of prosody to the demarcation of units beyond the colon and line. See §2.7 for a full discussion of Ley, Sievers and the stress counting school of Hebrew prosody.

[81] Watson, *Classical Hebrew Poetry*, 12.

[82] Watson, *Classical Hebrew Poetry*, 12.

always, they are also similar in length. Bicolon and tricolon lines can stand alone as strophes or be a part of a strophe. There are also other line-types which group together more cola, such as a tetracolon or pentacolon lines.

### 1.5.3 STROPHE

For the purposes of this dissertation, the definition of a strophe will be based on the work of Fokkelman, de Moor and Korpel.[83] The strophe, along with the colon and line, is one of the basic building blocks of Hebrew poetry.[84] There is an average of 2–3 lines of verse per strophe in biblical poetry, but this can be expanded to include many more lines.[85] This does not mean, however, that a strophe is "simply a verse-paragraph of indeterminate length uncontrolled by any formal artistic scheme."[86] A strophe is principally demarcated by its internal cohesion.[87] The strophe achieves its cohesion through several means. The strophe may 1) constitute one syntactic unit, 2) formulate or explain one thought, 3) present its cola as a clear series, 4) be an embedded speech, 5) present or work out a metaphor or simile and 6) demarcate itself by means of grammatical, semantic or phonologic parallelism.[88]

The basis for division of the poem into its strophes and stanzas is based on four broad categories. First, textual delimitation markers such as cantillation marks, *vacats* and minor intervals indicate colic and strophic structure. Secondly, external and internal parallelisms between cola demarcate lines and unify them together as a strophe.[89] Thirdly, forms of grammatic and syntactic markers, such as the use of infinitives, כי, independent personal pronouns and vocatives can also signal strophic boundaries. Lastly, content plays an important role in demarcation of the strophe. The cola of a strophe typically formulate or explain one thought.

---

[83] I would add that one needs to incorporate elements from the Kampen School's definition to arrive at the model of a strophe used in this dissertation. Particularly, the role that parallelism across lines plays in demarcating strophes is important. See §2.10.1 for a full discussion.
[84] Fokkelman, *Reading Biblical Poetry*, 46.
[85] Fokkelman, *Reading Biblical Poetry*, 37.
[86] G. Gray, *The Forms of Hebrew Poetry* (London: Hodder & Stoughton, 1915), 192.
[87] Fokkelman, *Reading Biblical Poetry*, 89.
[88] Fokkelman, *Reading Biblical Poetry*, 89.
[89] Internal parallelism is any form of parallelism between adjacent cola at the level of a line. External parallelism refers to parallelism across multiple lines (Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 5). Division of the poem into strophes is often based on content and external parallelisms.

## 1.6 MASORETIC ACCENTS AND STRUCTURE.

The development of the Tiberian vocalization and accent tradition is far too complex to be treated here, let alone the differences between the Tiberian, Babylonian and Palestinian systems.[90] The importance of cantillation marks, as well as the paragraph division (פרשיות) marked by the *petuchah* and *setumah*, in determining the poetic structure has recently been stressed in the burgeoning field of delimitation criticism.[91] The importance of the paragraph divisions and accents are also important to the Kampen school, which begins with paragraph division and Masoretic accents in its structural analysis.[92]

Masoretic accents, as well as the special spacing of poetic passages in the Torah, are particularly relevant for my discussion of biblical stichographic texts in the DSS in Chapter 3. I will argue that the stichography of the Song of the Sea in Exodus 15 and the Song of Moses in Deuteronomy 32 is consistent with the special spacing of the later Masoretic and Samaritan scribal practices.[93] The relationship between parallelism and Masoretic accents is also important for the discussion of stichographically arranged psalms in the DSS. Some scholars have argued that the stichographic division of specific passages is inconsistent with parallelism or "sense units" because stichography, in these specific passages, is incongruent with later Masoretic accents;[94] however, I will argue that this is not the case. Parallelism is consistently consonant with stichographic divisions and Masoretic accents do not always accord with the parallelism.

### 1.6.1 CONJUNCTIVE/DISJUNCTIVE ACCENTS AND PARALLELISM

I will focus here on conjunctive and disjunctive accents as they relate to sense divisions, parallelism and colic division.[95] Specifically, the accenting of the poetic books or דברי אמ"ת will

[90] For a more detailed explanation see I. Yeivin, *Introduction to the Tiberian Masorah* (Masoretic Studies 5; Missoula: Scholars Press, 1980).

[91] Yeivin, *Introduction to the Tiberian Masorah*, 40–43. The new field of delimitation criticism, as described in the new pericope series, concerns itself with the textual division of the Bible in ancient manuscripts. For a description of this type of criticism see M. Korpel, "Introduction to the Series Pericope," in *Delimitation Criticism: A New Tool in Biblical Scholarship* (Pericope 1; eds. M. Korpel and J. Oesch; Assen: Van Gorcum, 2000), 1–50. Watson also gives a helpful review of this type textual criticism, summarizing many of its salient points. See W. Watson, "Unit Delimitation in the Old Testament: An Appraisal," in *Method in Unit Delimitation* (Pericope 6; eds. M. Korpel, J. Oesch, and S. Porter; Leiden: Brill, 2007), 162–84.

[92] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 1–61.

[93] See §3.2.3 and §3.3.3 for a full discussion.

[94] See §0 for a full discussion.

[95] E. Revell, "The Accents: Hierarchy and Meaning," in *Method in Unit Delimitation* (Pericope 6; eds. M. Korpel, J. Oesch, and S. Porter; Leiden: Brill, 2007), 61–91. For those interested in the relevance of paragraph division markers in ancient MSS and the Dead Sea Scrolls see E. Tov, "The Background of the Sense Divisions in the

be the focus of this section.[96] The Masoretic scribes developed a system of marking many different grades of conjunction and disjunction between the constituents or clauses in a line. These marks, called cantillation marks or *te'amim*, were useful not only for musical performance and recitation of the text, but also exegetical purposes of dividing the text.[97] It was soon thought that the joints in the text (or disjoints) revealed through this system of cantillation marks determined sense units. These marks were often related to the parallelism between the clauses and words within the verse. Thus, the break or pause in the line created by parallelism often coincided with the various forms of disjunctive accents.

However, this was not always the case. Oftentimes, there is a distinct asymmetry in the accent marks or a pause is indicated in a place that does not correspond to the parallelisms of the passage.[98] Kugel discusses some of these examples in his explanation of this phenomenon: "From Aram Balak summons me // the king of Moab from the eastern mountains" (Num 23:7).[99] Here, the accent marks divide the text, isolating "king of Moab" as a single phrase which completely defies the parallelism. A few more brief examples will suffice:

---

Biblical Text," in *Delimitation Criticism: A New Tool in Biblical Scholarship* (Pericope 1; eds. M. Korpel and J. Oesch; Assen: Van Gorcum, 2000), 312–48.

[96] דברי אמ"ת is an acronym formed from the first letter of the three major poetic books: א = איוב (Job), מ = משלי (Proverbs) and ת = תהלים (Psalms).

[97] There is a different system of cantillation marks between the poetic books and the rest of the HB. Kugel argues that the complex system of cantillation marks obscures the true nature of parallelism in the text (Kugel, *Idea of Biblical Poetry*, 113–16). I think his argument is overstated because cantillation marks most often do correspond to the sense division of texts (Revell, "The Accents: Hierarchy and Meaning," 61–91). However, Kugel does draw attention to the fact that accents do not always correspond to sense units.

[98] Concerning the contribution of pausal forms in the MT for textual delimitation, see P. Sanders, "Pausal Forms and the Delimitation of Cola in Biblical Hebrew Poetry," in *Unit Delimitation in Biblical Hebrew and Northwest Semitic Literature* (Pericope 4; eds. M. Korpel and J. Oesch; Assen: Van Gorcum, 2003), 264–78.

[99] Kugel, *Idea of Biblical Poetry*, 114.

**Table 8: Ps 74:11 Disjunctive Accents and Parallelism**

*Arranged according to parallelism:*
1. Why should you return your hand?
    and remove your right hand from amidst your breast?

*Arranged according to the disjunctive accent:*
1. Why should you return your hand? and remove your right hand
    from amidst your breast?

**Table 9: Ps 91:2 Disjunctive Accents and Parallelism**

*Arranged according to parallelism:*
1. I say to the Lord, you are my shelter
    and my refuge my God in whom I trust.

*Arranged according to the disjunctive accent:*
1. I say to the Lord, you are my shelter and my refuge
    my God in whom I trust.

In Psalm 74:11 the accents place the major pause after "right hand," creating a disjunction of the text that is not in line with the parallelism. Overall, cantillation marks, although they often correspond with the parallelism between cola, cannot be uncritically used as an indication of the poetic structure.

### 1.6.2 Special Spacing of Poetry in the Hebrew Bible

There are also special systems of spacing in both the Samaritan and Masoretic textual traditions for select passages of poetry in the Torah. The types of spacing, as well as the texts that were to be spaced in this manner, were a matter of discussion amongst the rabbis as recorded in the Babylonian Talmud. Initially only four sections, identified as songs in the Torah, were required to have this special spacing: list of kings of Canaan (Josh 12:9), list of Haman's sons (Esth 9:7–9), Song of the Sea (Exodus 15), and Song of Deborah (Judges 5).[100] Eventually, the Song of Moses in Deuteronomy 32 was added.[101] The lines were arranged in one of two particular patterns.[102]

[100] *b. Shabbat* 103b; *b. Menahot* 31b; *b. Megilla* 16b.
[101] *Soferim* 12:8–12.
[102] Yeivin, *Introduction to the Tiberian Masorah*, 43.

In the Middle Ages scribes arranged all of the poetic books,[103] as well as various other poetic portions or lists in other books, with forms of special spacing (e.g., Song of Asaph in 1 Chr 16:8–36 or the list in Eccl 3:2–8).[104] However, the spacing in the poetic books was not the same kind of special spacing required for these "songs" in the Torah.[105] The spacing in these poetic books generally followed the disjunctive accent marks or the parallelism of the passage (if the accent marks did not divide the verse by cola or according to parallelism). However, spacing of the poetic books also often deviated from both the parallelism and the accent marks.

## 1.7 Characteristics of Hebrew Poetry

There are three characteristics of biblical poetry as well as poetry in the Dead Sea Scrolls that require a brief introduction on account of their prominence in the subsequent chapters: terseness, prose elements, and *ampleur*.

### 1.7.1 Terseness

One of the defining characteristics of biblical Hebrew poetry is its gnomic quality and paratactic style. Terseness refers to two elements: cola in biblical Hebrew poetry are compact and juxtaposed with one another.[106] This terseness also creates a certain amount of symmetry or balance between the cola of a line. Terseness is not confined to Hebrew poetry as it is found throughout narrative as well.[107] However, the prevalence of terse balanced parallelism is the defining mark of poetry in the Hebrew Bible.[108] This characteristic of biblical poetry figures prominently in the discussion of the following chapters as I argue that hymnic poetry in the DSS is quite prolix in comparison to the laconic style of biblical poetry. Sapiential poetry in the DSS, however, in many aspects fits well within biblical conventions of terseness.

### 1.7.2 Morphemic Frequency

A morpheme is a linguistic term which denotes the minimal grammatical unit of a language that consists of a word or meaningful part of a word, which cannot be further

[103] This was perhaps due to the poetic nature of the דברי אמ"ת and their special accent marks.
[104] Kugel, *Idea of Biblical Poetry*, 123.
[105] Yeivin, *Introduction to the Tiberian Masorah*, 43.
[106] Berlin, *Dynamics of Biblical Parallelism*, 6.
[107] Kugel, *Idea of Biblical Po*etry, 87–95.
[108] Berlin, *Dynamics in Biblical Parallelism*, 1–7. For a full discussion of terseness see §2.8.

subdivided into smaller independent grammatical units.[109] This dissertation quantifies and tabulates the presence of certain grammatical units in Hebrew poetry for the purposes of denoting shifts in language that take place between biblical poetry and prose, as well as between biblical poetry and poetry in the Dead Sea Scrolls. Quantifying specific morphemes is a concrete and objective way to describe differences in various functions, genres and sub-genres of language.[110] It is already been recognized by some scholars of Hebrew poetry that a corollary of terseness, and the poetic device of ellipsis, is the reduced use of certain grammatical and syntactical features.[111] One encounters a higher frequency of the direct object marker את, the article ה, and relative pronouns in biblical prose compared to biblical poetry. For the purposes of this dissertation, these three grammatical units are labeled "prose elements."[112]

**Table 10: Prose Elements in Biblical Poetry and Prose**

| | Definite Article | Relative Pronoun אשר | Direct Object Marker |
|---|---|---|---|
| Torah[113] | 8.13% | 1.6% | 3.69% |
| Psalms | 2.98% | 0.4% | 0.58% |
| Proverbs | 2.07% | 0.13% | 0.23% |

The percentages in tables presenting prose elements or other morphemes represent the percentage of total morphemes in a particular selection. Thus, the definite article represents 8.13% of all morphemes in the Torah; whereas, it only represents 2.98% of all morphemes in the

[109] D. Crystal, *Dictionary of Linguistics and Phonetics* (Oxford: Blackwell, 2008), 299–301.
[110] Concerning the different functions of language, see §2.4.
[111] See §2.8 for further discussion. See also footnote 112 below.
[112] I have described these as prose elements, although it should be underscored that they occur in both poetry and prose. I have called them prose elements on account of their increased usage in prose compared to poetry. S. Greenfield, "Ellipsis and Meaning in Poetry," *Texas Studies on Language and Literature* 13 (1971): 137–47; C. Miller, "A Linguistic Approach to Ellipsis in Biblical Poetry" (or, What to Do When Exegesis of What is There Depends on What Isn't)," *BBR* 13 (2003): 251–70; Watson, *Classical Hebrew Poetry*, 303–6; Kugel, *Idea of Biblical Poetry*, 89–104; F. Andersen and D. Forbes, "Prose Particle Counts of the Hebrew Bible," in *The Word of the Lord Shall Go Forth: Essays in Honor of David Noel Freedman in Celebration of His Sixtieth Birthday* (eds. C. Meyers and M. O'Connor; Winona Lake: Eisenbrauns, 1983), 165–68; Freedman, "Pottery, Poetry, and Prophecy," 1–22.
[113] The Torah section excludes poetic portions such as Genesis 49, Exodus 15 and Deuteronomy 32–34 (Deuteronomy 34 is prose but it was not included). The percentages are relative to the total number of morphemes in each selection. The data from the Torah were cross checked with the prose of the Former Prophets. I received comparable results from comparing the Torah to the Former Prophets. For an explanation of the method of statistical analysis, consult §6.5.1 or Appendix C.

Psalms. As the above table shows, there is a reduced use of conjunctions in poetic texts reflecting the distinctive "paratactic style of biblical poetry."[114] There is also a slight increase in the use of independent personal pronouns in biblical prose. Interestingly, the prose found in the Torah and the Former Prophets contains a higher frequency of prepositions than Proverbs but a lower frequency than the Psalms.[115]

**Table 11: Conjunction and Preposition Use in Biblical Poetry and Prose**

| | Preposition | Personal Pronoun | *waw* Conjunction |
|---|---|---|---|
| Torah | 14.86% | 1.23% | 12.14% |
| Psalms | 16.6% | 1.17% | 7.82% |
| Proverbs | 13.16% | 0.76% | 9.51% |

These data are significant for this study because the following chapters argue that there is an increased frequency of occurrence for *some* of these morphemes in the hymnic and sapiential poetry of the DSS vis-à-vis biblical poetry. Additionally, this increased verbosity is indicative of changing conventions of poetic expression which are developing away from traditional models in innovative directions.[116]

### 1.7.3 *AMPLEUR*

Another prominent characteristic of certain poetic texts in the Dead Sea Scrolls that is discussed often in the following chapters is *ampleur* of expression. *Ampleur* describes a matrix of poetic devices, structure and morphemes, which create increased verbosity and asymmetry. Longer colon length, the prevalence of parallelism across colic boundaries, the increased use of *waw* conjunctions, prepositions, independent personal pronouns, relative pronouns, listing, repetition, tricolon lines and unbalanced cola are all elements of *ampleur*. I propose that the juxtaposition of *ampleur* with terseness is indicative of innovative forms of poetic expression in the poetry of the Dead Sea Scrolls.[117]

---

[114] Berlin, *Dynamics of Biblical Parallelism*, 6.
[115] This is not an anomaly isolated to the Torah. The Former Prophets contain nearly the same amount of prepositional usage (14.75%). This is still lower than the Psalms but higher than Proverbs.
[116] For a full discussion of terseness, see §2.8. For a discussion of verbosity, see §4.7.
[117] For a full discussion of *ampleur*, see §4.7.

## 1.8 CONCLUSION

The conclusion of this dissertation synthesizes Chapters 3–5 and presents a comparison of hymnic and sapiential poetry. I offer some suggestions concerning the purpose and function of stichographic poetry, and then I proceed to a comparison of the poetic devices, structure and characteristics of 4Q184, 4Q525 2+3 2.1–6 and 1QH$^{a}$ 11.20–37. This comparison serves as a synopsis of their poetic styles as well as the basis for some tentative suggestions concerning the characteristics of sapiential and hymnic poetry in the Dead Sea Scrolls. I suggest that there were formal guidelines governing the composition of all of these texts; however, they were not precise prescriptions.

Chapter 6 also investigates how the parallelism and poetic expression of sapiential and hymnic poetry reflects their usage. On the one hand, the primary use of sapiential poetry is instruction. This pedagogical impulse affects its content *and form*. Sapiential poetry is primarily characterized by terseness and it is dominated by "pedagogical parallelism." On the other hand, the essential use of hymnic poetry is liturgical, which likewise affects its formal characteristics. Hymnic poetry is chiefly characterized by *ampleur* and "performative parallelism" monopolizes its discourse. Overall, I discuss two basic notions in the conclusion: the *forms* and *uses* of stichographic, sapiential, and hymnic poetry in the Dead Sea Scrolls.

# CHAPTER 2: THE POETICS OF PARALLELISM

## 2.1 INTRODUCTION TO BIBLICAL HEBREW POETRY

As I have previously intimated in the introduction, biblical poetry is a logical place to begin concerning the exploration of poetry in the Dead Sea Scrolls on account of the historical and literary connection between the Hebrew Bible and Qumran. There is a relative paucity of research that has been done on the poetry of Qumran compared to the vast amount of research already done on biblical poetry. Most importantly, many of the advances made in our understanding of biblical poetry are applicable to an understanding of poetry at Qumran. With this in mind, this chapter presents a review of select scholarship concerning parallelism and biblical poetry. It sets forth a description of poetry and a taxonomy of parallelism that serves as the methodological basis for the poetic analysis of this dissertation. Overall, this chapter provides a basis for understanding how the poetry of the Dead Sea Scrolls appropriates, and differs from, biblical poetry.

Most scholars[118] trace the modern inquiry of Hebrew poetry to R. Lowth, who infused into the now "standard description" of poetry an intrinsic relationship between parallelism and meter.[119] Lowth's understanding of Hebrew poetry was far broader than meter and parallelism. He did not characterize these as the most prominent tropes of Hebrew poetry, but succeeding scholarship focused on his classification of types of parallelism and to a lesser extent meter.[120] Inquiries into the nature of Hebrew poetry following Lowth found his definition of parallelism, as well as his categories, to be deficient in certain areas.[121] The classic understanding of

---

[118] G. Gray, *The Forms of Hebrew Poetry* (London: Hodder & Stoughton, 1915), 4–7; M. O'Connor, *Hebrew Verse Structure* (Winona Lake: Eisenbrauns, 1980), 3–4; J. Kugel, *The Idea of Biblical Poetry: Parallelism and its History* (Baltimore: The Johns Hopkins University Press, 1981), 12; R. Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985), 3; A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 2008 [original publication 1985]), 1–3; L. Alonso Schökel, *A Manual of Hebrew Poetics* (SubBi 11; Rome: Pontifical Biblical Institute, 1988), 8–10.

[119] See §2.2 for a full discussion of Lowth's views and the standard description of Hebrew poetry. The "standard description" is how O'Connor describes Lowthian views of parallelism (*Hebrew Verse Structure*, 3).

[120] Fokkelman comments that "the clarity of Bishop Lowth's description of it [parallelism] has, for two centuries, also had the negative effect of encouraging people not to look further than their noses (the verse)." See J. Fokkelman, *Reading Biblical Poetry: An Introductory Guide* (trans. I. Smit; Louisville: Westminster John Knox, 2001), 61.

[121] Berlin, *Dynamics of Biblical Parallelism*, 1–7; Kugel, *Idea of Biblical Poetry*, 12–23; O'Connor, *Hebrew Verse Structure*, 29–36. One of the most basic objections is that the nomenclature did not adequately describe the phenomena. N. Gottwald, "Hebrew Poetry," in *The Interpreter's Dictionary of the Bible* (Nashville: Abingdon, 1962), 829–38; O'Connor, *Hebrew Verse Structure*, 50–52. S. Geller gives an excellent critique of Lowth's

parallelism was shown to be severely inadequate in describing the actual variety of phenomena. This led to a nuanced restatement of the definition of poetry, and the types of parallelism, epitomized in G. Gray's work.[122] Other authors attempted to redefine parallelism or eliminate Lowth's categories altogether.[123] Additionally, studies gradually emerged which sought to investigate parallelism from a syntactic and grammatic point of view.[124]

Some of the critics of the standard description of Hebrew poetry quickly noted that the line between poetry and prose was a permeable demarcation. This is perhaps best illustrated by J. Kugel, who argues that poetry is a foreign concept imported into biblical texts. Many "poetic" portions of the Bible included narrative and *vice versa*.[125] This led to a questioning of these categories' usefulness or appropriateness as a descriptive device. One of the central problems with the standard description of poetry is that it did not set forth inviolable traits of distinction, or a set of criteria, with which to define poetry.

Scholars also began to look towards Ugaritic texts to better understand the nature of Hebrew poetry because it provided a model of poetry that closely approximated Hebrew temporally and geographically.[126] It was quickly established that there are many common motifs and vocabulary, as well as a direct influence, between Hebrew and Ugaritic. On account of this, many comparative studies on Hebrew and Ugaritic poetry emerged which focused on parallelism and, to a lesser extent, meter.[127] One phenomenon that garnished an inordinate amount of attention was the use of stock word pairs in Ugaritic and what light they may shed on our understanding of Hebrew poetry and parallelism.[128]

One of the central issues in understanding the nature of parallelism and poetry is its use of meter.[129] Over the last 200 years a panoply of divergent studies on meter in Hebrew poetry

---

synthetic parallelism along with a brief survey of its uses in subsequent scholarship. See S. Geller, *Parallelism in Early Biblical Poetry* (HSM 20; Missoula: Scholars Press, 1979), 375–85.

[122] Gray, *The Forms of Hebrew Poetry*, 37–86.

[123] Berlin, *Dynamics of Biblical Parallelism*, 1–30; Kugel, *Idea of Biblical Poetry*, 1–58.

[124] Berlin, *Dynamics of Biblical Parallelism*, 1–30; Geller, *Parallelism in Early Biblical Poetry*, 6–29; O'Connor, *Hebrew Verse Structure*, 54–132.

[125] Kugel, *Idea of Biblical Poetry*, 59–95.

[126] For example W. Watson's guides to Hebrew poetry, which have become the standard reference textbooks for Hebrew poetry, are chock-full of comparisons from Ugaritic and Akkadian. See W. Watson, *Classical Hebrew Poetry: A Guide to its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984); idem, *Traditional Techniques in Classical Hebrew Verse* (JSOTSup 170; Sheffield: Sheffield Academic Press, 1994).

[127] D. Pardee, *Ugaritic and Hebrew Poetic Parallelism: A Trial Cut ('nt I and Proverbs 2)* (VTSup 39; Leiden: Brill, 1988), 155–201.

[128] See §2.6 below for a full discussion of word pairs.

[129] See §2.7 below for a full discussion of meter.

have produced a prodigious amount of varying systems of meter each equipped with their unique scansions. The lack of consensus eventually led to a morass in the search for meter that caused some to abandon meter altogether or to look elsewhere to explain the symmetry between lines. Eventually, some concluded that this symmetry was a corollary of parallelism—a natural by-product—which bestows upon the text a certain amount of measureable cadence. However, it is best not to describe this as meter because it is not as regular, patterned or predictable as meter.

Studies devoted to poetry's structure emerged contemporaneously with the study of meter and parallelism in Hebrew poetry.[130] It had long been taken for granted that cola and lines were identifiable in Hebrew poetry, but some scholars argued that there were also larger poetic units such as strophes, verses and even canticles. These studies, which attempted to define the structure of Hebrew poetry, began with the elementary hypothesis that there were strophes in Hebrew poetry that served as the basis for the full-blown structuralism typified today by the Kampen School.

The following brief history of scholarship does not intend to be an exhaustive survey but will focus on these broad areas as they inform the theory of poetry used in this dissertation. Ultimately, the definition of Hebrew poetry, parallelism, meter, the structure of poetry and the taxonomy of parallelism used in this dissertation are all based on and influenced by the scholars surveyed below.

## 2.2 THE STANDARD VIEW OF POETRY AND PARALLELISM

Most discussion of the definition of parallelism has sought to further define Lowth's taxonomy or reject it. [131] In his estimation Hebrew poetry contained, amongst other literary devices, both parallelism and meter. In *Lectures on the Sacred Poetry of the Hebrews* he posits that poetry must be metrical on the basis of his assumption that meter is "essential to every species of poetry," but because the pronunciation of Hebrew is lost we cannot discern what this meter truly is.[132] Lowth further specifies that although this meter is lost, it is revealed by

[130] See §2.10 below for a full discussion of structure.

[131] Despite many advances in our understanding of parallelism, some recent textbooks on the Hebrew Bible still use his taxonomy without reservation or major modification. For example, M. Coogan states in his introduction to the Old Testament concerning parallelism that it is "a kind of thought rhyme, in which an idea is developed by the use of repetition, synonyms, and opposites [he later calls this antithetical]." See M. Coogan, *The Old Testament: A Historical and Literary Introduction to the Hebrew Scriptures* (Oxford: Oxford University Press, 2006), 461.

[132] R. Lowth, *Lectures on the Sacred Poetry of the Hebrews* (Andover: Crocker & Brewster, 1829) [original publication 1753], 31–36. This idea, of course, is not new and has been around since antiquity. Josephus, Philo,

structure of parallelism.[133] Overall, Lowth believed that meter was the basis of Hebrew poetry's organization and parallelism manifests the structure of meter.[134]

Lowth described parallelism in several manners in his various works. In his *Lectures* he states that there is a "certain conformation of the sentences, the nature of which is, that a complete sense is almost equally infused into every component part" and that this is "chiefly observable" in Hebrew poetry.[135] Frequently there occur passages in Hebrew poetry which "treat one subject in many different ways, and dwell upon the same sentiment" and "express the same thing in different words."[136] Lowth later describes this "conformation of sentences" as parallelism: "Hebrew poetry consists chiefly in a certain equality, resemblance, or parallelism between the members of each period."[137] Lowth succinctly defines what he means by this parallelism in the introduction to his commentary on Isaiah:

> The correspondence of one verse, or line, with another, I call parallelism. When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction these I call parallel lines;[138] and the words or phrases answering one to another in the corresponding lines, parallel terms.[139]

Lowth's "species of parallelism" fall in three broad categories: synonymous, antithetical, and synthetic parallelism. Synonymous parallelism is when "the same sentiment is repeated in different, but equivalent terms."[140] Antithetical parallelism is when "a thing is illustrated by its contrary being opposed to it."[141] His third category, synthetic or constructive parallelism, is when "the sentences answer to each other, but by the iteration of the same image or sentiment, or

---

Origen, Augustine and Jerome (just to name a few) all thought there was a meter in certain portions of the Hebrew Bible. For an excellent overview of meter in antiquity in both Judaism and Christianity, see Kugel, *Idea of Biblical Poetry*, 96–204.

[133] Lowth, *Lectures*, 35.

[134] Lowth, *Lectures*, 31, 34–35; Kugel, *Idea of Biblical Poetry*, 73–74.

[135] Lowth, *Lectures*, 35.

[136] Lowth, *Lectures*, 35.

[137] Lowth, *Lectures*,157.

[138] It is this phrase, "*parallelismus membrorum*," that is typically noted when referring to Lowth. Note, however, that this is only one type of parallelism, .i.e., parallelism between the clauses or cola. There is also parallelism between the individual constituents of lines. *Parallelismus membrorum* in academic parlance is often invoked incorrectly when describing this lexical form of parallelism (cf. Kugel, *Idea of Biblical Poetry*, 2). See also Berlin who correctly makes this distinction, which in her terminology is the difference between semantic and lexical parallelism (*Dynamics of Biblical Parallelism*, 65).

[139] R. Lowth, *Isaiah. A New Translation; with a Preliminary Dissertation, and Notes Critical, Philological, and Explanatory* (Boston: Joseph T. Buckingham, 1815 [original publication 1778]), x–xi.

[140] Lowth, *Lectures*, 157; Lowth, *Isaiah*, xi–xii.

[141] Lowth, *Lectures*, 161.

the opposition of their contraries, but merely by the form of construction."[142] Thus, Lowth's definition of parallelism posits that the two propositions, or words, can be equal in sense or form of grammatical construction. Parallelism is most basically a statement followed by restatement.

It is often overlooked that Lowth assigned an important role to metaphor, personification, allegory, and terseness (sententious style) when discussing poetry.[143] It should be underscored that Lowth did not give paramount importance to parallelism or meter over these other poetic devices as the core defining features of Hebrew poetry. In fact, according to Lowth, the primary characteristic of Hebrew poetry was neither parallelism nor meter, but rather it was *terseness*!

> The *sententious style*, therefore, I define to be *the primary characteristic* of the Hebrew poetry, as being the most conspicuous and comprehensive of all. For although that style seems naturally adapted only to the didactic, yet it is found to pervade the whole of the poetry of the Hebrews [italics added].[144]

### 2.2.1 Modifications of the Standard View

G. Gray's work on the forms of Hebrew poetry was the "major restatement in the twentieth century" of the standard view of Hebrew poetry.[145] Gray redefined and nuanced Lowth's categories and expanded his corpus to apocalyptic literature[146] and cognate languages such as Akkadian and Arabic. His major contribution was the modification of Lowth's category of synthetic parallelism, which he dubbed formal parallelism.[147] He also points out concerning Lowth's synonymous parallelism that the second clause rarely matches perfectly the first. More often there is a partial correspondence because an element is missing in the second clause due to ellipsis, and the second element may add a constituent to balance with the first.[148] He identifies this new type of parallelism as incomplete parallelism with and without compensation.[149] Gray also analyzes the structure of entire poems.[150]

Interestingly, many authors are not reacting to Lowth *per se* but to the reception and misinterpretation of Lowth. Some of his critics, furthermore, although hostile to the definition of

---

[142] Lowth, *Lectures*, 162.
[143] Lowth, *Lectures*, 37–44; 81–110.
[144] Lowth, *Lectures*, 43.
[145] G. Gray, *The Forms of Hebrew Poetry* (London: Hodder & Stoughton, 1915). This is O'Connor's characterization of Gray's work (*Hebrew Verse Structure*, 33).
[146] E.g., *4 Ezra* and *2 Baruch* (*The Forms of Hebrew Poetry*, 27–31).
[147] Gray, *The Forms of Hebrew Poetry*, 49–83. This was needed because this category could have been, and eventually was, rightly characterized as a defective catchall category.
[148] Several examples of this are provided by Gray and need not be repeated here (Gray, *The Forms of Hebrew Poetry*, 72–82).
[149] Gray, *The Forms of Hebrew Poetry*, 49–51.
[150] Gray, *The Forms of Hebrew Poetry*, 81–83, 267–95.

poetry inherited from Lowth, rescue Lowth from his interpreters. The following example will suffice to illustrate this point.[151] Another restatement of Lowth's parallelism was that of T. Robinson, who argues that "parallelism is solely about ideas" whereas meter is about sound.[152] Ultimately, Robinson sought to strengthen Lowth's description by separating meter from parallelism because metrical theories were fraught with intractable problems.[153] Robinson asserts that parallelism is "the principle which controls the form which every line of Hebrew poetry takes."[154] The ramification of this understanding is that the structure of Hebrew verse is controlled by meaning (parallelism) and not sound (meter). This, however, is far from Lowth's definition of parallelism, which stated that meter was the basis of Hebrew poetry's organization. This fact is pointed out in Kugel's work, which argues that Lowth considered parallelism as revealing the structure of meter in Hebrew poetry.[155]

### 2.2.2 PROBLEMS WITH PARALLELISMUS MEMBRORUM

The previous section showed how Lowth's definition of parallelism, and its subsequent modifications, generally described parallelism as statement and restatement. This characterization has been shown to be severely inadequate in describing the actual phenomena; the second line does not simply restate the first, but in some way goes beyond the first. J. Kugel and A. Berlin came to a similar understanding independently (around the same time) of the nature of parallelism that moved in this direction away from Lowth's definition.[156] Their work,

[151] There are many other examples. Later proponents of Lowth's views on parallelism asserted that one can use parallelism to identify poetry; however, Lowth stated that parallelism occurs in both poetry and prose (Berlin, *Dynamics of Biblical Parallelism*, 4). Lowth posited that parallelism includes both sense and grammatical construction. It is the former that has received the most attention. His critics point out that focus on sense in parallelism often reduces it to mere "thought rhyme." However, these same critics will also note that it is not so much Lowth who reduces parallelism to "saying the same thing twice" as it is his interpreters (Berlin, *Dynamics of Biblical Parallelism*, 20; Kugel, *Idea of Biblical Poetry*, 12–13; 49). Scholarship focused on parallel lines in Lowth's definition of synonymous parallelism, but Lowth allowed for parallel terms (Berlin, *Dynamics of Biblical Parallelism*, 65).

[152] T. Robinson, "Basic Principles of Hebrew Poetic Form," in *Festschrift für Alfred Bertholet zum 80 Geburtstag* (Tübingen: J.C.B. Mohr, 1950), 439, 444.

[153] See §2.7 for a full discussion on meter.

[154] Robinson, "Basic Principles," 444, 449–50. Overall, according to Robinson, "parallelism is our best guide to the determination of Hebrew poetic form." See T. Robinson, "Hebrew Poetic Form: The English Tradition," in *Congress Volume: Copenhagen 1953* (VTSup 1; Leiden: Brill, 1953), 148.

[155] Kugel, *Idea of Biblical Poetry*, 73–74.

[156] Berlin, *Dynamics of Biblical Parallelism*, 1–7; Kugel, *Idea of Biblical Poetry*, 12–23. See also Alter, *The Art of Biblical Poetry*, 3–4; 18–20; 28–29; R. Alter, "The Characteristics of Ancient Hebrew Poetry," in *The Literary Guide to the Bible* (eds. R. Alter and F. Kermode; Cambridge: Harvard University Press, 1987), 612–14.

although at odds in some respects,[157] redefined parallelism beyond the categorization of three basic types and emphasized the multiform nature of parallelism in which "the second clause in some ways goes beyond, intensifies, or modifies the first."[158]

#### 2.2.2.1 A. Berlin

The paramount contribution of Berlin towards a better understanding of parallelism is her ability to incorporate linguistic theory and provide linguistic categories of description. Her study shows that Lowth's understanding of parallelism was too narrow.[159] Lowth chiefly considered parallelism between lines (although he admitted it can be between words as well), but Berlin stresses that parallelism also frequently takes place between words, phrases and sounds even though the lines themselves may not be "parallel." In other words, parallelism occurs between many aspects of words within the line, between lines or groups of lines (strophes, or the poem at large). Her definition of parallelism, as she notes, causes the incidence of parallelism to rise within the text.[160] Ultimately, parallelism is "a matter of intertwining a number of linguistic equivalencies and contrasts."[161] Berlin's example of Ps 33:10–11 illustrates well what she is intimating by intertwining linguistic equivalencies.[162]

**Table 12: Linguistic Equivalencies in Ps 33:10–11**

| | |
|---|---|
| The Lord frustrates the *plan* of the nations | ה' הפיר עצת גוים |
| Brings to naught the *designs* of the people | הניא מחשבות עמים |
| The Lord's *plan* endures forever | עצת ה' לעולם תעמד |
| His heart's *designs*, for eternity | מחשבות לבו לדר ודר |

Berlin notes that "the semantic pattern is aabb, as is the syntactic pattern; but morphologically there is an abab alternation between the singular and the plural which matches

[157] For example, Berlin criticizes Kugel's definition of parallelism as being too vague or nebulous to be helpful (Berlin, *Dynamics of Biblical Parallelism*, 130).
[158] Berlin, *Dynamics of Biblical Parallelism*, xvi.
[159] Berlin, *Dynamics of Biblical Parallelism*, 3.
[160] Berlin, *Dynamics of Biblical Parallelism*, 3.
[161] Berlin, *Dynamics of Biblical Parallelism*, 130.
[162] Table 2.1 is from Berlin, and it follows her translation, transcription and arrangement (*Dynamics of Biblical Parallelism*, 84).

the lexical pattern."[163] This example highlights how various parallelisms—linguistic equivalencies—are intertwined in one verse.

#### 2.2.2.2 J. Kugel

Kugel criticizes Lowth's three categories of parallelism as inappropriate and inaccurate to describe the ultimate nature of parallelism, and correctly identifies synthetic parallelism as a relatively useless catch-all category.[164] Kugel views parallelism as a sequence: A / B //.[165] This is succinctly described as A, and what's more, B. Thus, according to Kugel, the term "synonymous" parallelism is inaccurate because it "equates"[166] the two halves and fails to notice the afterwardness[167] of B." Furthermore, the term "antithetical" elicits "a distinction without a difference."[168] By "distinction without a difference" Kugel is arguing that in Lowth's antithetical parallelism B did not "differ from A by being a negative compliment"; furthermore, "negation does not create contrast, but agreement."[169] More pernicious than this, Lowth's view of parallelism can lead to a misconstrual of the semantic relationship between cola and lines.[170]

This combination of the lines, called redistribution, assumes that the biblical author started off with one sentence and then distributed this line into two parallel halves.[171] However, this redistribution fails to represent the afterwardness of B. Thus, as Kugel points out, Judges 5:26 could mean that Jael is holding both a tent-peg and a workers' mallet or it might imply she was holding only one: "She reached her hand to a tent-peg, and her hand to a workers' mallet" (ידה ליתר תשלחנה וימינה לחלמות עמלים).[172] Kugel continues, "retelling the story in another form (see Judg. 4:21) requires deciding which [i.e., one or two implements], but, in the form above,

---

[163] Berlin, *Dynamics of Biblical Parallelism*, 84.
[164] Geller characterizes synthetic parallelism as "the very common practice of lumping whatever is not clearly 'synonymous' or 'antithetical' into a shapeless category of 'synthetic'" (*Parallelism*, 384).
[165] Key : A = the first part or clause. / = pause. B = the next part (B). // = bigger pause.
[166] In the words of Alter, "the greatest stumbling block in approaching biblical poetry has been the misconception that parallelism implies synonymy, saying the same thing twice in different words" ("Ancient Hebrew Poetry," 615).
[167] Both Alter and Kugel stress that the meaning of the line is contained in the relationship between the components (i.e., cola) of the line (and between lines). Alter characterizes this as "narrative development within the line" and Kugel as "the afterwardness of B." Alter states that, "Biblical poetry, as I have tried to show, is characterized by an intensifying or narrative development within the line; and quite often this 'horizontal' movement is then projected downward in a 'vertical' focusing movement through a sequence of lines or even through a whole poem" ("Ancient Hebrew Poetry," 620).
[168] Kugel, *Idea of Biblical Poetry*, 13.
[169] Kugel, *Idea of Biblical Poetry*, 14.
[170] Kugel, *Idea of Biblical Poetry*, 13.
[171] Kugel, *Idea of Biblical Poetry*, 40–41.
[172] Kugel, *Idea of Biblical Poetry*, 42–43.

neither possibility is to be ruled out a priori."[173] In other words, it does not have to be a tent peg *or* a workers' mallet because of the ambiguity created by parallelism, but redistribution destroys this ambiguity because it assumes that both cola originated with one sentence forcing the interpreter to decide: was it a mallet or a peg? This is based on the misconception that synonymous parallelism is saying the same thing twice, and thus the action described by parallel cola occurred only once.[174] In this manner, redistribution misconstrues the nature of the first clause's relationship to its parallel line because it overlooks the emphatic or seconding character of the second clause.

Parallelism, for Kugel, is not the major literary device of poetry, but "the trope, the one shape of elevated speech" of the Bible.[175] What is important in his definition is "the subjoined, hence emphatic, character of B: B has an emphatic seconding character."[176] B must inevitably be understood as A's completion; B is connected to A, and has something in common with it, but is not a mere restatement.[177] Kugel explains his view of parallelism with an example from Isaiah.

**Table 13: Parallelism of Isaiah 1:3**

| | | |
|---|---|---|
| 1a | An ox knows its master, | ידע שור קנהו |
| 1b | and an ass its masters' trough; | וחמור אבוס בעליו |
| 2a | Israel does not know, | ישראל לא ידע |
| 2b | my people does not understand. | עמי לא התבונן |

[173] Kugel, *Idea of Biblical Poetry*, 43.

[174] O'Connor as well notes this in his critique of the standard description of poetry: "The misconceptions of synonymous parallelism in the Standard Description have led to the violently counter-intuitive suggestion that only one hand is being stretched and only one thing picked up. This leads to the notion that in Hebrew poetic discourse the noun phrases 'tent-peg' and 'workers' mallet' mean either the same thing or some third thing like them both, perhaps a loose screw. This is far-fetched. It is proposed because the words 'hand' and 'right hand' are regarded as synonymously parallel" (*Hebrew Verse Structure*, 52).

[175] Kugel, *Idea of Biblical Poetry*, 86.

[176] Kugel, *Idea of Biblical Poetry*, 51. D. Clines also argues that the meaning of the bicolon line in Hebrew poetry resides in the line as a whole—both the "a" and "b" cola—which is created through their juxtaposition with one another. See D. Clines, "The Parallelism of Greater Precision: Notes From Isaiah 40 for a Theory of Hebrew Poetry," in *New Directions in Hebrew Poetry* (JSOTSup 40; ed. E. Folie; Sheffield: Sheffield Academic Press, 1987), 77–100.

[177] Kugel, *Idea of Biblical Poetry*, 8, 13. This is something that Geller, who was concerned with parallelism in Hebrew poetry from a grammatical perspective, also stressed: "parallelism as a poetic device means that one must always understand a given B line as much as possible in terms of its A line, both semantically and grammatically" (Geller, *Parallelism*, 385). This is also not what Lowth contended, but his definition was interpreted in this manner subsequently (Kugel, *Idea of Biblical Poetry*, 12–13).

In this passage Kugel shows how the cumulative effect of the differences between the first ("a" colon) and second colon ("b" colon) of each bicolon line establish a climactic decent:

> Any reader would, of course, be aware that some sort of unflattering comparison is being made. But if, in place of mere restatement, one allows B some independent existence, this series of clauses presents itself as a kind of progression. How is the first clause different from the second? The same verb, "know, obey" governs both halves. The animal of the first was hardly considered the most praiseworthy of beasts: nevertheless "ox" is in several significant respects considered superior to its frequent pair, "ass." More important, parallel to the "owner" of the first is "masters' trough" in the second. The cumulative effect of these differences is the establishment of a climactic descent: "An ox knows its owner, and even an ass"—who may not be very obedient or attentive—at least knows where to stand to be fed, i.e., knows "his masters' trough; but Israel does not know,"—or obey, even this much; in fact—"my people does not understand at all."[178]

Everything else in parallelism is secondary to this "afterwardness" of B, including: the length of the clause, their approximate equivalence, and the symmetry of paralleling.[179] This seconding nature of B creates parallelism on many different levels including syntax, meaning, and morphology.[180]

Overall Lowth's definition has been criticized because it does not have adequate nomenclature to describe the various types of parallelism.[181] However, some redefinitions of parallelism are too broad. Thus, for example, O'Connor's study laments that "parallelism cannot cover the field of Hebrew poetry unless it is not only left undefined, but allowed to cover so many phenomena that it is indefinable."[182] O'Connor relegates parallelism to a "congeries of phenomena."[183] We will see in the next section on parallelism of syntax and grammar that some studies have turned their attention to other avenues to solve these problems. We will briefly consider one such study and leave more detailed considerations for later.

O'Connor's study of poetry from a syntactical and grammatical point of view only deals with parallelism incidentally. O'Connor argues that the core unit of traditional definition of

---

[178] Kugel, *Idea of Biblical Poetry*, 9–10.
[179] Kugel, *Idea of Biblical Poetry*, 51.
[180] Kugel states that often A and B "have something in common so that the second half seems to echo, answer, or otherwise correspond to the first. This common element is sometimes a word or phrase that occurs in both halves, or the same syntactic structure, or commonly paired concepts, or some similarity of ideas expressed" (Kugel, *Idea of Biblical Poetry*, 2).
[181] O'Connor, *Hebrew Verse Structure*, 50.
[182] O'Connor, *Hebrew Verse Structure*, 51.
[183] O'Connor, *Hebrew Verse Structure*, 5. O'Connor is intimating through this cryptic phrase that parallelism is not a single feature nor is it linguistically definable. See Kugel, *Idea of Biblical Poetry*, 315.

poetry—the colon or bicolon line—has never been clearly defined.[184] Overall, O'Connor points out that the confusion in terminology found between different discussions of Hebrew poetry is created by not defining the basic building block of the poem correctly. O'Connor sees this as highly problematic and a hindrance to analyzing the "gross structure" of poetry. It also causes some to "garble linguistic levels" and "isolate poetic features on any but linguistic grounds."[185]

Another critique that O'Connor rightly levels is related to what he calls the two bases of Hebrew poetry. O'Connor characterizes the classic view as the "standard description" in which the essential perception is "that Hebrew verse has two bases, one related to the features of contiguous lines [and here he is referring to parallelism], the other, referred to the lines themselves [here he is speaking of meter]."[186] However, he continues, "few descriptions of Hebrew verse have ever departed from this two part structure."[187] This is a very acute and accurate description of the basis of the traditional view of poetry and it is this assumption that O'Connor, along with others such as Kugel, seek to expose and undermine. What is needed in the discussions of poetry despite O'Connor's warning of attempting to "solve one mystery by splitting it into two mysteries,"[188] is a clear distinction of the notions of parallelism and meter when discussing Hebrew poetry. I would disagree that parallelism is a mystery and assert that it is a much firmer base from which to describe Hebrew poetry than meter. There have been several studies which have clarified its nature in recent years that were particularly influenced by linguistic theory.[189] These studies, such as Berlin's, seek to define parallelism from linguistic, grammatic and syntactic points of view and often leave aside the question of meter altogether. We will now turn to a consideration of some of these works as they relate to parallelism and the definition of poetry.

---

[184] O'Connor, *Hebrew Verse Structure*, 32, 52.
[185] O'Connor, *Hebrew Verse Structure*, 54.
[186] O'Connor, *Hebrew Verse Structure*, 32.
[187] O'Connor, *Hebrew Verse Structure*, 32. Ultimately, O'Connor concludes that although there have been "countless improvements" within the "standard description's framework," nonetheless, "all of them together have not been adequate to render the standard description a serious instrument of study" (O'Connor, *Hebrew Verse Structure*, 33). This is an overstatement. In my opinion, O'Connor's substantive objections with the standard description pertain more to meter than parallelism.
[188] O'Connor, *Hebrew Verse Structure*, 33.
[189] See §2.4 on linguistic theory and parallelism for a full discussion of this trend.

## 2.3 PARALLELISM OF SYNTAX AND GRAMMAR

There were several influential studies on parallelism published in the late 1970's through mid 1980's that looked to solve some of the problems with the classic definition of parallelism through heightened attention to the role of syntax and grammar.

### 2.3.1 T. COLLINS

Terrence Collins, for example, sought to analyze parallelism solely through attention to grammar and syntax. Collins examines the constituents of sentences (verb, subject, object and verb modifier) in poetry in prophetic literature and finds that all poetic lines can be reduced to four basic patterns, which he calls "line forms."[190] By line forms he means the ordering of constituents and grammatical structure, which above all else provides a "permanent frame of reference."[191] Thus, for Collins, parallelism is purely a syntactical phenomenon: parallelism is a correlation of syntax between adjacent lines.

Unfortunately, although his study about the syntactical structure of poetic lines has much to offer, he retains an odd affinity with outdated notions that parallelism is primarily related to semantics.[192] Thus he posits that his second line type[193] "provides the best illustrations of semantic parallelism" but should not be considered the typical line of Hebrew poetry because it accounts for "scarcely a quarter" of the lines in the prophets.[194] He primarily associates parallelism with one particular line type because it provides the best illustrations of *semantic* parallelism. This is symptomatic of an overall shortcoming of his work: although he urges that analysis of parallel structures should not stop at meaning and should also include "verbal texture" he does not adequately investigate the grammatical aspect of parallelism.[195] To be fair,

---

[190] T. Collins, *Line-Forms in Hebrew Poetry: A Grammatical Approach to the Stylistic Study of the Hebrew Prophets* (Studia Pohl 7; Rome: Biblical Institute Press, 1978), 8–24.
[191] Collins, *Line-Forms in Hebrew Poetry*, 251.
[192] Berlin also notes this when she says that Collins "sticks with the old notion that parallelism is a semantic phenomenon" (*Dynamics of Biblical Parallelism,* 19).
[193] Collins' second line type is defined as: "the lines contain two basic sentences of the same kind, in such a way that all the constituents of the first half-line are repeated in the second, though not necessarily in the same order" (*Line-Forms in Hebrew Poetry*, 23).
[194] Collins, *Line-Forms in Hebrew Poetry*, 92–93.
[195] Collins, *Line-Forms in Hebrew Poetry*, 92–93. A corrective approach which seeks to assert the value of grammar in parallelism is taken up by Edward Greenstein who argues that grammatical parallelism, i.e., "repetition of syntactic structure" is the sole definition of parallelism. Greenstein explains the coexistence of grammatical and semantic parallelism on the "psychological nexus between structure and meaning" (E. Greenstein, "How Does Parallelism Mean?" in *A Sense of Text: The Art of Language in the Study of Biblical Literature* (Winona Lake: Eisenbrauns, 1983), 64. This phenomenon is also noted by Berlin who agrees that "similarity in construction leads

this is partially due to the focus of his work, which is not about parallelism, but more generally concerned with poetry in prophetic literature.

It is clear that Collins intuits an inherent problem with the classic nomenclature to describe parallelism, but he does not completely break free from it.[196] Collins comments that the semantic category is too wide because various types of semantic relationships between two hemistiches can be exhibited in the same line-form.[197] He questions whether or not synonymous parallelism really has synonyms or is an intensification or expansion.[198] Ultimately, he points out that the terminology is subjective and "any attempt to classify them into rigid categories of 'parallelism' would be clumsy and inadequate."[199]

### 2.3.2 M. O'CONNOR

Another important study which described poetry from a grammatical point of view is M. O'Connor's *Hebrew Verse Structure*. O'Connor's strengths are his breadth of linguistic acumen and how he has been able to incorporate this into his view of the nature of Hebrew poetry. His criticism of the traditional views of parallelism and meter is insightful. He defined the poetic *line* solely in terms of grammar. The basic unit of poetry, for O'Connor, is the colon rather than the bicolon line; therefore, his book deals chiefly with cola rather than parallelism between cola.

O'Connor calls grammatical parallelism "matching," and lines are matching if their syntactic structures are identical.[200] For both Collins and O'Connor, the overarching principle which guides the composition of poetry is not parallelism or meter but grammar and syntax: for Collins, it is line forms; and for O'Connor, it is syntactic constraints.[201] These patterns become "a formal principle controlling not just the movement of thought but also the form of the lines."[202] O'Connor's syntactic constraints "become a principle of line measurement,

---

to perception of some correlation in meaning" (*Dynamics of Biblical Parallelism*, 23). However, Berlin criticizes Greenstein because there is no reason to give syntax priority over semantics (*Dynamics of Biblical Parallelism*, 23).
[196] Collins, *Line-Forms in Hebrew Poetry*, 93.
[197] Collins, *Line-Forms in Hebrew Poetry*, 229.
[198] Collins, *Line-Forms in Hebrew Poetry*, 230.
[199] Collins, *Line-Forms in Hebrew Poetry*, 231.
[200] O'Connor, *Hebrew Verse Structure*, 119, 128.
[201] O'Connor, *Hebrew Verse Structure*, 273. O'Connor is influenced by P. Kiparsky's studies on historical linguistics and meter in English verse (cf. O'Connor, *Hebrew Verse Structure*, 14–20, 22). Kiparsky attempted to propound a uniformitarian hypothesis of meter which focused on grammatical structure: "the most important, virtually unbreakable constraints on meter in English involve the grammatical structure of the verse, notably the phrase and word units of which it is made up" (P. Kiparsky, "Stress, Syntax, and Meter," *Language* 51 [1975]: 579).
[202] O'Connor, *Hebrew Verse Structure*, 16.

determining what constitutes a 'well formed' line according to a limited number of basic traditional patterns and their variations."[203]

O'Connor mounts an impressive argument that parallelism or meter does not govern the line. However, his definition is not without its own difficulties. He substitutes for meter a set of syntactic constraints which are visible at the deep and surface structures[204] and parallelism is "demoted to a series of tropes that bind together lines into groups of two, threes, and more."[205] This definition runs the risk, according to Kugel, of being "too broad to be useful" because most of the Bible is poetry according to this definition.[206] Further complicating this is the fact that O'Connor's approach is purely descriptive, making no attempt to distinguish poetry from prose. Overall, as Kugel has noticed, his argumentation becomes circular: the line "is thus a potentially arbitrary entity which conforms to O'Connor's constraints because these alone define it in the first place."[207] In other words, his "lineation is determined by the very rules that were supposed to have been deduced from it."[208]

However, this is not the most problematic aspect of his definition of poetry as it relates to this study. In his definition the basic unit of poetry, as well as parallelism, is the line; this line need not be a grammatical unit (i.e., clause) and it is free from parallelism's lineation. O'Connor's "matching" only deals with the syntactic structures of lines.[209] However, as Berlin has noted, this is only one type of parallelism.[210] Furthermore, syntax must also concern itself with the relation of lines, as well as the lines themselves: "a study of syntax must concern itself with the sequence of A+B as a whole."[211] To limit a syntactical study of poetry to the line at the exclusion of the couplet is to miss "the whole point."[212] O'Connor's division of Judges 5:12 is

---

[203] O'Connor, *Hebrew Verse Structure*, 16.
[204] For an explication of "deep" and "surface" structure see §2.4. O'Connor's syntactic constraints for the line in Hebrew poetry are as follows: 0–3 clause predictors, 1–4 components, and 2–5 units (*Hebrew Verse Structure*, 138).
[205] Kugel, *Idea of Biblical Poetry*, 316. O'Connor's tropes include: 1) the word-level trope of repetition (*Hebrew Verse Structure*, 109–111); 2) the word-level tropes of binomination, coordination, and combination (*Hebrew Verse Structure*, 112–115); 3) syntax, word order, harmonics, and iconics (*Hebrew Verse Structure*, 115–118); 4) the line-level trope of matching (*Hebrew Verse Structure*, 118–121); 5) the line-level trope of gapping (*Hebrew Verse Structure*, 122–129); 6) various supralinear-level tropes (*Hebrew Verse Structure*, 129–137).
[206] This is Kugel's point of criticism (Kugel, *Idea of Biblical Poetry*, 319). As we shall see in the following section on meter, this is the forgone conclusion of some of the metrical systems as well.
[207] Kugel, *Idea of Biblical Poetry*, 317.
[208] Kugel, *Idea of Biblical Poetry*, 318.
[209] O'Connor, *Hebrew Verse Structure*, 119, 128.
[210] Berlin, *Dynamics of Biblical Parallelism*, 26.
[211] Kugel, *Idea of Biblical Poetry*, 320.
[212] Kugel, *Idea of Biblical Poetry*, 321.

instructive of how his overarching syntactic constraints (which are free form parallelism) of the line can go awry.

**Table 14: Parallelism of Judges 5:12 and O'Connor**

| | |
|---|---|
| Arise, arise, Deborah! | עורי עורי דבורה |
| Arise, arise, sing a song. | עורי עורי דברי שיר |

The above division of the line is according to the parallelisms between the two cola of this bicolon line. However, as Kugel points out, O'Connor divides the second colon of this line into two parts[213] "lest it violate his stipulation that no line of three major clause predictors contain anything else."[214] This misconstrues the nature of parallelism and the relationship between the cola.

### 2.3.3 S. GELLER

Another important study to emerge that was heavily influenced by changing considerations of the role of syntax and grammar on parallelism is S. Geller's. The focus of his work is specifically on grammatical parallelism. He is inspired by the linguistic theory of R. Jakobson. Geller's study is important because it penetrates into a deeper linguistic level of the language by proposing a reconstructed sentence behind parallel lines.[215] This reconstructed sentence is the hypothetical other sentence underlying both parallel lines: "In all cases of strict parallelism[216] (and repetition) it should be possible to reduce the couplet to a single statement which has been restated binarily."[217]

---

[213] O'Connor, *Hebrew Verse Structure*, 553. For O'Connor, the verse is divided as such:

| | |
|---|---|
| Arise, arise, Deborah; | עורי עורי דבורה |
| arise, arise, | עורי עורי |
| sing a song. | דברי שיר |

[214] Kugel, *Idea of Biblical Poetry*, 321; O'Connor, *Hebrew Verse Structure*, 315–16.

[215] Geller, *Parallelism*, 15–26. Ostensibly, this is similar in concept to redistribution. However, reconstructing the deep structure of a line is very much different than redistributing the lines into a single assertion. The former is based on linguistic theory derived from generative grammar, and the latter is based on the semantic equivalence of synonymous parallelism (Kugel, *Idea of Biblical Poetry*, 40–45).

[216] "Strict grammatical parallelism may be said to exist between semantically parallel members of the reconstructed sentence when they display full syntactic congruence" (Geller, *Parallelism*, 16).

[217] Geller, *Parallelism*, 16.

**Table 15: Parallelism of 2 Samuel 22:14**

| | |
|---|---|
| The Lord thundered from heaven; | ירעם מן שמים יהוה |
| the Most High sent forth his voice. | ועליון יתן קולו |

**Table 16: Reconstructed Sentence of 2 Samuel 22:14**

| | | |
|---|---|---|
| ירעם | | יהוה |
| | מן שמים | |
| יתן קולו | | ועליון |

This method, derived from the procedures of generative grammar, seeks to reconstruct the deep structure of sentences. In this case it gives rise to four "inherent hypothetical sentences."218

### 2.3.4 A. BERLIN

A. Berlin's work *The Dynamics of Biblical Parallelism* is important for its ability to synthesize linguistics with the previous work of biblical scholars on parallelism. Her thesis, stated simply, is that "parallel lines are in some way linguistically equivalent."[219] She describes three different types of linguistic equivalence: 1) grammatic (morphologic and syntactic), 2) semantic (lexical and semantic), and 3) phonologic. Berlin's study is also important because it shows how "parallelism uses grammar for supergrammatical purposes; it makes grammar serve in the poetic function—as a part of parallelism."[220] Perhaps the largest underlying premise about the nature of parallelism that pervades her work is an idea culled from Jakobson's work: "pervasive parallelism inevitably activates all levels of language."[221] In other words, just as parallelism activates semantic and lexical equivalencies, it also activates grammatic and syntactic equivalences.[222] Grammar, syntax and semantics are all equally important to understanding biblical parallelism.

The grammatic aspect of parallelism can be divided into syntactic and morphologic parallelism and is defined by either syntactic or morphologic "equivalence or contrast of

---

[218] Geller, *Parallelism*, 17. These are: 1) The Lord thundered from heaven; 2) the Lord sent forth his voice from heaven; 3) the Most High thundered from heaven; and 4) the Most high sent forth his voice from heaven.
[219] Berlin, *Dynamics of Biblical Parallelism*, 90.
[220] Berlin, *Dynamics of Biblical Parallelism*, 62.
[221] R. Jakobson, "Grammatical Parallelism and Its Russian Facet," *Language* 42 (1966): 423.
[222] Berlin, *Dynamics of Biblical Parallelism*, 63.

individual constituents of the lines."[223] Oftentimes, the "second line substitutes something grammatically different, but equivalent, for a grammatical feature in the first line."[224] Syntactic parallelism is "syntactic equivalence of one line with another," whereas morphologic is equivalence of "individual constituents of the lines."[225] In morphologic parallelism this can be words from different parts of speech or, more commonly, words from the same word class.[226] It is also important to understand that the syntax of the lines is equivalent in either their surface or deep structure.[227] In syntactical parallelism there can be a transformation of another unrealized sentence that is syntactically parallel to the original sentence.[228]

Lexical (word-level) parallelism is to be distinguished from semantic (line-level) parallelism. The lexical has to do with "specific words or word groups that are paired in parallelism" and semantic parallelism is related to "the relationship between the meaning of one line and its parallel line."[229] Furthermore, Berlin stresses that semantic equivalence within parallelism *does not entail sameness of meaning* or synonymity, but should be viewed through syntagmatic or paradigmatic categories of association.[230] Berlin states that the lines "need not be synonymous, of course, but they are certainly equivalent—they correspond semantically, in any one of a number of ways."[231] Phonological parallelism, or sound pairs, is "the repetition in parallel words or lines of the same or similar consonants in any order within close proximity."[232]

## 2.4 LINGUISTIC THEORY AND PARALLELISM

At the outset of an investigation on the impact of linguistic studies on Hebrew poetry and parallelism I would echo the words of Berlin: "I am not a linguist nor a disciple of linguists, but a biblical scholar. Yet I have found in linguistics many insights that can be used to explain the

[223] Berlin, *Dynamics of Biblical Parallelism*, 31.
[224] Berlin, *Dynamics of Biblical Parallelism*, 320.
[225] Berlin, *Dynamics of Biblical Parallelism*, 31, 53.
[226] Berlin, *Dynamics of Biblical Parallelism*, 32–40.
[227] Berlin, *Dynamics of Biblical Parallelism*, 53.
[228] Berlin, *Dynamics of Biblical Parallelism*, 53–60.
[229] Berlin, *Dynamics of Biblical Parallelism*, 65, 90.
[230] Berlin, *Dynamics of Biblical Parallelism*, 90–91. Paradigmatic means that one thought could substitute for the other, and syntagmatic that the two lines form a progression of thought, i.e., a semantic continuation (Berlin, *Dynamics of Biblical Parallelism*, 90). For a discussion of semantic syntagmatic parallelism, see P. Miller, "Synonymous-Sequential Parallelism in the Psalms," *Biblica* 61 (1980): 256–60.
[231] Berlin, *Dynamics of Biblical Parallelism*, 98.
[232] Berlin, *Dynamics of Biblical Parallelism*, 104. This is limited to consonance in Hebrew because "there exists among scholars some doubt about the original pronunciation of the vowels and Hebrew is often thought of as a consonantal language." For further discussion see §2.9.

biblical texts."[233] As linguists increasingly turned their attention to poetic language as a subset of language as a whole, scholars of Hebrew poetry slowly integrated literary theory into their views of parallelism. R. Jakobson's work, which has inspired more than one study of biblical parallelism, has shown that "since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics."[234] One of the main ways that linguistic theory was applied to the study of Hebrew poetry was through generative or transformational grammar.[235]

### 2.4.1 N. CHOMSKY

Generative grammar is normally seen to have its origins with the work of N. Chomsky and is defined as an "approach to linguistics which is characterized by the goal of investigating natural language through the construction of mathematical models of particular languages and a general mathematical framework."[236] All generative grammars contain three parts: a set of syntactic categories or parts of speech, a lexicon, and a set of syntactic rules.[237] It is called "generative" because it proposes that a boundless set of possible sentences can be generated from a finite set of rules and it "defines a set of rules which specify precisely what combinations of the basic elements are permissible."[238] It is also often called transformational because non-kernel sentences are transformed from the kernel sentences. The kernel is an abstract and hypothetical concept of the sentence's structure, which is also identified as its deep structure. Essentially, the deep structure or kernel is the basic version of a sentence (according to the syntactical and grammatical rule set of the generative grammar) and non-kernel sentences are those that are derived from these basic kernels.[239] This transformation is important for the study of parallelism because it enables one to relate superficially distinct sentences, or sentences with different

[233] Berlin, *Dynamics of Biblical Parallelism*, xiii.
[234] R. Jakobson, "Closing Statement: Linguistics and Poetics," in *Style in Language* (ed. T. Sebeok; Boston: M.I.T Press, 1960), 350.
[235] Collins, *Line-Forms in Hebrew Poetry*, 31–44; Berlin, *Dynamics of Biblical Parallelism*, 7–30; O'Connor, *Hebrew Verse Structure*, 9–29; D. Cotter, *A Study of Job 4–5 in the Light of Contemporary Literary Theory* (SBLDS 124; Atlanta: Scholars Press, 1992), 9–20 .
[236] G. Gazdar, "Generative Grammar" in *New Horizons in Linguistics 2* (ed. J. Lyons; London: Penguin, 1987), 122; N. Chomsky, *Syntactic Structures* (Paris: Mouton, 1966), 13–108; idem, *Aspects of the Theory of Syntax* (Cambridge: MIT Press, 1965), 3–60, 128–147.
[237] Gazdar, "Generative Grammar," 127–128.
[238] J. Lyons, *New Horizons in Linguistics* (ed. J. Lyons; Middlesex: Penguin, 1970), 24.
[239] This, of course, is an oversimplification. For a more in-depth explanation on the relationship between surface and deep structures, and the process of transformation, see R. Langacker, *Language and its Structure: Some Fundamental Linguistic Concepts* (Harcourt: Boston, 1967), 113–19; Z. Harris, "Co-occurrence and Transformation in Linguistic Structure," *Language* 33 (1957): 283–340; Gazdar, "Generative Grammar," 122–51.

surface structures, according to their deep structure.[240] Thus, both lines of a couplet can be related back to a single sentence, i.e., the deep structure, which is derived from the base component of syntax. This kernel can produce various surface structures of the sentence through the transformational component of syntax.[241]

### 2.4.2 R. JAKOBSON

Another avenue of linguistics that has affected the study of Hebrew poetry is the poetic function of language. Jakobson identifies six basic functions of language: referential, emotive, conative, phatic, metalingual and poetic.[242] The poetic function is "toward the message" and focuses "on the message for its own sake."[243] The essence of poetry then is not its emotive function or its description of reality, but the message, composition, and form of words themselves.[244] His notion of the poetic function also includes the concept that all language includes two processes: combination and selection.[245] Jakobson epitomizes this in the cryptic statement: "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of sequence."[246] This dense statement is well worth unpacking. The poetic function *selects* from possible alternatives[247] which are in some way similar[248] and then *combines* them in a syntactical string. When the poetic function does this it is projecting equivalence onto the members of the string.

---

[240] The distinction between surface and deep structure is also understood as one between language and parole by some scholars of linguistics. See F. de Saussure, *Course in General Linguistics* (ed. C. Bally and A. Sechehay; trans. W. Baskin; New York: Philosophical Library, 1958), 65–74.
[241] Chomsky, *Aspects of the Theory of Syntax*, 128–48.
[242] R. Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances," in *Language and Literature* (eds. K. Pomorska and S. Rudy; Cambridge: Belknap Press, 1987), 98–99; idem, "Linguistics and Poetics," 353–56.
[243] Jakobson, "Linguistics and Poetics," 356. Another way of articulating this is "the message loosens its relation to the reference and acquires an autotelic value" (E. Stankiewicz, "Poetic and non-Poetic Language in Their Interpretation," in *Poetics, Poetyka, Poetika* [eds. D. Davies et al.; Warsaw: Panstwowe Wydawnictwo Naukowem, 1961], 14).
[244] R. Jakobson, "What is Poetry?" in *Language and Literature* (eds. K. Pomorska and S. Rudy; Cambridge: Belknap Press, 1987), 378.
[245] Jakobson, "Two Aspects of Language," 98–99; L. Waugh, "The Poetic Function in the Theory of Roman Jakobson," *Poetics Today* 2 (1980): 63.
[246] Jakobson, "Linguistics and Poetics," 358.
[247] Jakobson calls these alternatives "signs" (*Language and Literature*, 98–99). By signs Jakobson is referring to the notions of de Saussure whose work was common parlance in some branches of Linguistics and Semiotics when Jakobson wrote. De Saussure described language as a series of signs, each with two aspects: its form (signifier) and meaning (signified). See de Saussure, *Course in General Linguistics*, 65–74.
[248] Similarity in Jakobsonian ideas can include equivalence, synonymity or antonymity.

This is different from ordinary discourse in which the mutual relationship between the members of the string is based on contiguity.[249]

For an illustration of how this theory can be applied to biblical poetry I will return to the story of Jael and Sisera in Judges, which conveniently contains both a narrative and poetic version.

**Table 17: Narrative and Prose Versions of Jael and Sisera**

| Judges 4:21: Narrative Version | Judges 5:26–27: Poetic Version |
|---|---|
| ותקח יעל אשת חבר את יתר האהל | ידה ליתר תשלחנה |
| ותשם את המקבת בידה | וימינה להלמות עמלים |
| ותבוא אליו בלאט | והלמה סיסרא מחקה ראשו |
| ותתקע את היתר ברקתו | ומחצה וחלפה רקתו |
| ותצנח בארץ | בין רגלים כרע נפל שכב |
| והוא נרדם ויעף | בין רגלים כרע נפל |
| וימת | באשר כרע שם נפל שדוד |
| And Yael, Heber's wife, took a tent peg, | Her hand she stretched to the peg, |
| And she placed a hammer in her hand, | And her hand to the workers' mallet, |
| And she snuck up on him, | And she struck Sisera, crushing his head, |
| And she drove the peg into his skull, | And split [Sisera], piercing his skull, |
| And it sank into the earth, | Between her legs he crumpled, fell, lay, |
| (For he was sleeping and dreary) | Between her legs he crumpled, fell, |
| And he died. | Where he crumpled, there he lay, destroyed. |

Berlin compares these two passages and comments that in the prose account "the overwhelming impression is one of linearity; we are shown step by step what Yael did and then what Sisera did." 250 This is typical for normal discourse in which, according to Jakobson, the relationship between the members of the sentence is based on sequence and contiguity. This is contrasted with the poetic account, in which the relationship is based on the selection and combination of elements. Berlin describes this difference eloquently:

> Now the same sequence is present in the poetic account: the taking of the murder weapons, the piercing through of Sisera's skull, the collapse and expiration of Sisera—but the stringlike quality is gone. The parallel structure subdivides the action into a *continuous but yet overlapping sequence* [italics original]. As she

[249] Contiguity here refers to the syntactical ordering of constitutents or the sequence of grammatical components.
[250] Berlin, *Dynamics of Biblical Parallelism*, 13–14. The above translation and division of these passages is based on Berlin's, which can hardly be improved for the purpose of contrasting the narrative and poetic nature of each passage.

> took the peg she also grasped the hammer; with it she hammered Sisera, crushing his head; she crushed it as she pierced through his skull.[251]

Thus, returning to Jakobson, in the poetic function grammatical, semantic, and phonologic equivalencies are foregrounded. This elicits symmetries and patterns that would be of no use in referential speech and causes the reader to be attentive to the organization of the poem and the poem itself.

Jakobson also broadens our understanding of the nature of parallelism and defines its use in the poetic function of language. Overall, parallelism is the core of poetic language or "the way in which the poetic function manifests itself."[252] Jakobson's laconic proposition, "equivalence is promoted to the constitutive device of the sequence," reflects his view of parallelism.[253] His understanding of parallelism is much broader than definitions of parallelism we have considered thus far in Hebrew poetry. Parallelism is equated with the principle of equivalence.[254] This broadens our understanding of the nature of parallelism beyond semantics, into every imaginable aspect of language such as morphology, syntax, and phonology. Jakobson summarizes by stating that in poetry "similarity is superimposed on contiguity and hence, 'equivalence is promoted to the constitutive device of sequence.'"[255] In the words of Berlin and Waugh "in the poetic function there is a strong linkage of contrast with equivalence," whereas such contrast in prose is "mainly a product of the contiguity of the elements rather than the product of equivalences."[256]

Overall, one may say that poetry is marked by a higher degree of organization and unity than non-poetic texts.[257] This, of course, is an oversimplification and there are bountiful examples of highly organized non-poetic texts such as an address directory or telephone book. The line between poetry and prose is not easy to draw. Another characterization is that prose is primarily linear whereas poetry is more non-linear.[258] Parallelism as a device of the poetic

---

[251] Berlin, *Dynamics of Biblical Parallelism*, 13–14.
[252] Berlin, *Dynamics of Biblical Parallelism*, 7.
[253] Jakobson, "Linguistics and Poetics," 358.
[254] "The principle of equivalence appears to be equated with parallelism" (Berlin, *Dynamics of Biblical Parallelism*, 8); Jakobson, "Grammatical Parallelism and Its Russian Facet," 423.
[255] Jakobson, "Poetry of Grammar," 602; Berlin, *Dynamics of Biblical Parallelism*, 7.
[256] Berlin, *Dynamics of Biblical Parallelism*,13; Waugh, "The Poetic Function," 64–65.
[257] W. Nowottny, *The Language Poets Use* (London: Althone Press, 1962), 72; S. Levin, *Linguistic Structures in Poetry* (Janua Linguarum 23; The Hague: Mouton, 1973), 9; M. Riffaterre, *Semiotics of Poetry* (Bloomington: Indiana University Press, 1978), 2.
[258] Waugh, "The Poetic Function, 65.

function subdivides the text in several ways and breaks up its linearity.[259] Jakobson characterizes the distinctiveness of poetry under the rubric of poetic function, but it would be a mischaracterization to think that one cannot also find this function in other forms of discourse:

> Any attempt to reduce the sphere of poetic function to poetry or to confine poetry to poetic function would be a delusive oversimplification. Poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent.[260]

The core of poetic function, parallelism, is also in other verbal activities and is not limited to poetry. Linguists have shown that parallelism is not the "mark of poetry as opposed to prose" but it is a common feature of all language.[261] Thus large amounts of parallelisms do not distinguish a text as poetic but rather it is the *dominance of parallelism*.[262] Waugh summarizes what I am intimating by the word dominance when she argues that although parallelisms are in prose they do not form the "constructive device of the texts as they do in poetry."[263] Quite simply, the dominant poetic device in Hebrew poetry is parallelism and poetic texts are built upon parallelisms. In addition to this, one must consider how much of it is effective and meaningful in terms of focusing the message on itself: the poetic effect is the result of an interaction between verbal form and meaning.[264]

One of the main semantic functions of parallelism is ambiguity and disambiguation. Berlin states that one of the "functions of the second line of a parallelism is to disambiguate the first, especially if the first does not make clear what the topic of conversation is."[265] The terseness of the "poetic line always puts it at risk of being misunderstood" but the second line

---

[259] Waugh, "The Poetic Function, 65.
[260] Jakobson, "Linguistics and Poetics," 356.
[261] M. Hiatt, "The Prevalence of Parallelism," *Language and Style* 6 (1973): 117–26; P. Werth, "Roman Jakobson's Verbal Analysis of Poetry," *Journal of Linguistics* 12 (1976): 21–25, 57–65, 72.
[262] It is both a question of quantity and quality: the amount of parallelism (prevalence) and the poetic effect of the parallelism (dominance).
[263] Waugh, "The Poetic Function," 64–65. Waugh states that "this is not to say that there are no parallelisms or repetitions or any other of the devices particularly associated with poetry; but rather to say that such symmetries are not the constructive device of prose and are not as systematically used. A single repetition or a single instance of parallelism in a given text does not, thereby, make the text a poem, although such use may evidence an importance granted to the poetic function. Such parallelisms as may occur in prose are subordinated to the referential function (or other). And they are used (often to make the prose more 'aesthetically pleasing') only when their use would not contradict or combat the main referential thrust of the discourse. Similarly, equivalence relations of various sorts…may be important for relations within prose, but again it should be repeated that equivalence does not thereby become the constitutive device of the sequence."
[264] Werth, "Verbal Analysis of Poetry," 61; Berlin, *Dynamics of Biblical Parallelism*, 10; R. Jakobson, "Poetry of Grammar and the Grammar of Poetry," *Lingua* 21 (1968): 601; idem, "Linguistics and Poetics," 368; idem, "Grammatical Parallelism and Its Russian Facet," 423.
[265] Berlin, *Dynamics of Biblical Parallelism*, 96.

directs the interpretation of the first.[266] However, in addition to disambiguating the first line, it can also "introduce an element of ambiguity[267] into the first" and it takes on "a new shade of meaning when it is read in terms of the second."[268] The lines of a couplet are not independent lines, for one must be read in terms of the other.

## 2.5 POETRY VS. PROSE: A PERMEABLE DEMARCATION

It is important to keep in mind at the outset of any consideration of poetry the versatility and idiosyncratic nature of verse.[269] The line between poetry and prose in any language is permeable. Poetry is a subset of language as a whole and can use part or all of the devices of that language's normal discourse or other functions. Thus, for Jakobson, the poetic function operates alongside of other functions in poetry but is the dominant, i.e., the "focusing component of a work of art."[270] It should not be surprising to witness in biblical poetry an element of prose or in narrative the use of a poetic device such as parallelism. The difference is that, in prose, parallelism is not the constitutive device, or the focusing component.[271]

Watson's survey of Hebrew poetry penetrates into the heart of the issue when he states that "the problem for us is *to establish criteria*: how can we tell whether a particular passage is

---

[266] Berlin, *Dynamics of Biblical Parallelism*, 97; T. van Dijk, *Text and Context: Explorations in the Semantics and Pragmatics of Discourse* (London: Longman, 1977), 58–61. This is also a major role of parallelism in Kugel's definition although he does not use this terminology. He calls this differentiation (*Idea of Biblical Poetry*, 9). Kugel, similar to Berlin, claims that ambiguity and disambiguation assert unity of the two lines of a couplet: "to the extent that it [B] differentiates itself from A in meaning and morphology, it asserts that A+B to be a *single statement* [italics original]." Thus "differentiation integrates the sentences and asserts its unity" (*Idea of Biblical Poetry*, 16). Kugel stresses that the point of differentiation is how it stresses the afterwardness of B, and the differentiations are designed to draw attention to this (*Idea of Biblical Poetry*, 23).

[267] This can also be understood as polysemy (Berlin, *Dynamics of Biblical Parallelism*, 98).

[268] Berlin, *Dynamics of Biblical Parallelism*, 97.

[269] Lotz offers this caution when describing the uses of language in verse: "verse is the most idiosyncratic use of language and is subject to extreme individual manipulation" (J. Lotz, "Uralic," in *Versification: Major Language Types* [ed. W. Wimsatt; New York: Modern Language Association, 1972], 119).

[270] Jakobson, "Linguistics," 357.

[271] An example to demonstrate this point can be found in a comparison of the poetic rendition of the crossing of the Reed Sea in Exodus 15 and the Priestly version. The "Song of the Sea" is structured in a long series of parallel clauses, which can be easily identified as bicolon or tricolon lines through the parallelism between the cola. Since parallelism is the focusing component, the poetic rendition does not follow a specific logical sequence of events. In Exod 15:4, for example, the "Song of the Sea" mentions that the floods covered the army of Pharaoh. In Exod 15:8 it describes how the Lord caused the waters to part. In Exod 15:10 it describes the sea covering the Egyptians. The prose version (the priestly source), in contrast, contains a linear progression of lines forming a chain-of-thought describing a chronological succession of events. Moses and the Israelites flee the Egyptians, the Egyptians pursue them to the Reed Sea, the Lord parts the Reed Sea, the Israelites cross the Reed Sea, the Egyptians follow, and the Egyptians are covered by the waters of the sea.

poetry or not [italics added]?"[272] The issue of establishing standard criteria is further complicated because "our notion of what poetry is depends to a large extent on how the material is presented to us."[273] To be sure, we do have texts that are demarcated as poetry in the Dead Sea Scrolls, such as stichographically arranged texts,[274] but in general poetry in Hebrew is not presented any differently than prose.[275] Watson implies that poetry is a text that displays any of several poetic devices, with parallelism being only one of these many devices.[276] This is a good starting point but it inevitably leaves the definition of poetry too broad as to exclude prose. Watson concludes that "the mere presence of one or even of several of these indicators [i.e., poetic devices] proves very little. Ultimately, the decision owes a great deal to mature reflection which will consider content as well as form, with an eye on traditions both in classical Hebrew and in ancient Near Eastern literature generally."[277]

### 2.5.1 J. KUGEL AND "ELEVATED STYLE"

The central problem is that, particularly under the influence of studies on Ugaritic literature, it has been recognized that prose narratives of the Bible contain poetic fragments and that poetic texts contain prose fragments.[278] Kugel's work, in particular, highlights that the

---

[272] Watson, *Classical Hebrew Poetry*, 44.
[273] Watson, *Classical Hebrew Poetry*, 45.
[274] This only gives rise to more questions because the stichographically arranged MSS at Qumran are not consistent in either the texts they stichographically arrange or how they arrange specific texts (E. Tov, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert* [STDJ 54; Leiden: Brill, 2004], 166–178). This is not to mention that division of the poetic (those with special *te'amim*) books of Job, Proverbs, and Psalms in Talmudic times and throughout the Middle Ages was also varied (despite rabbinic prescriptions) and was often demarcated for purely aesthetic reasons (Kugel, *Idea of Biblical Poetry*, 119–127).
[275] For a full discussion of stichographic texts in the DSS, see Chapter 3. Modern editions of the Hebrew Bible such as Kittel's *Biblia Hebraica* attempt to distinguish poetry from prose through typography or demarcation. However, modern editions are not consistent in this regard and are based on the subjective assessment of editors. Tov's insight on the layout of the text is helpful. See E. Tov, *Textual Criticism of the Hebrew Bible* (2d ed.; Minneapolis: Fortress, 2001). Tov states that "since the layout of the texts as either poetry or prose depends on the editor's views, in this detail, too, differences exist between the various editions. For example, BH, more than the other editions—including BHS—tends to present texts as poetry…Most editions present the majority of the biblical books as continuous passages, with only a few texts as poetry. The editions of Letteris (in most of their printings) and Cassuto, however, also present the אמ"ת books (Job, Proverbs and Psalms) as poetry" (*Textual Criticism of the Hebrew Bible*, 5). For a discussion of stichography and other spacing of the Hebrew Bible during Talmudic and medieval periods of the אמ"ת books (Job, Proverbs and Psalms), as well as other poetic portions, see Kugel, *Idea of Biblical Poetry*, 121–27.
[276] Watson, *Classical Hebrew Poetry*, 47–55. Watson lists several "indicators of poetry and prose" which he breaks down into the categories of syntax, meter, vocabulary, style, parallelism, metaphor, chiasmus, wordplay, rhyme or the absence of components associated with prose.
[277] Watson, *Classical Hebrew Poetry*, 57.
[278] D. Freedman, "Archaic Forms in Early Hebrew Poetry," *ZAW* 72 (1960): 101–07; N. Gottwald, "Hebrew Poetry," in *Interpreter's Dictionary of the Bible* (Nashville: Abingdon, 1962), 836; J. Gray, *The Legacy of Canaan:*

distinction between verse and prose is difficult to sharply demarcate. Parallelistic lines "appear throughout the Bible, not only in 'poetic' parts but in the midst of narratives, in detailed legal material concerning the sanctuary and rules of sacrifices, in genealogies, and so forth."[279] Kugel shows several examples from poetic portions where parallelism is conspicuously absent, contrasting with examples from narrative and legal sections that are highly parallelistic (e.g., Gen 21:2, Deut 22:5).[280] This difficulty is most salient in the prophets where one often finds terseness accompanied with parallelism amidst narrative.[281] Parallelism is not even universally present in poetic portions of the Bible where lineation is clearly defined by alphabetic acrostics.

It is upon this basis that Kugel postulates that poetry and prose are misleading labels. Moreover, the presence of parallelism does not equal poetry.[282] This improper labeling has led to: 1) a misunderstanding of poetry (he would not call it poetry), 2) overlooking parallelism in formally organized discourse, and 3) the fallacious imposition of an inflated consistency of parallelism.[283] Parallelism, according to Kugel, on the whole is "slightly less than consistent: it is a frequent, but not infallibly present (or absent) form of heightening adaptable to a wide variety of genres."[284] There is a "continuum of organization or formality, with parallelism of different intensity and consistency characterizing a great span of texts."[285]

This leads one to Kugel's second objection with Hebrew "poetry." In general Kugel expresses reluctance to describe the phenomena of poetry in the Hebrew Bible in any but its own terms. The poetic books do not describe themselves as poetry, there is no word for poetry in

---

*The Ras Shamra Texts and Their Relevance to the Old Testament* (Leiden: Brill, 1965), 308; W. Holladay, "The Recovery of Poetic Passages of Jeremiah," *JBL* 85 (1966): 401–35; M. Dahood "The Name *yisma'el* in Genesis 16:11," *Biblica* 49 (1968): 87–88; J. Kselman, "A Note on Gen 7:11," *CBQ* 35 (1973): 491–93; F. Cross, "Prose and Poetry in the Mythic and Epic Texts from Ugarit," *HTR* 67 (1974): 1–15; D. Freedman, "The Aaronic Benediction (Numbers 6: 24–26)," in *No Famine in the Land: Studies in Honor of John McKenzie* (Missoula: Scholars Press, 1975), 35–48; Watson, *Classical Hebrew Poetry*, 44–45.

[279] Kugel, *Idea of Biblical Poetry*, 3. R. de Hoop also addresses the issue of the relationship between poetry and prose through his analysis of the poetry of Jonah, and identifies a genre which he labels "narrative poetry." See R. de Hoop, "The Book of Jonah as Poetry," in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 156–71. The absence of internal parallelisms, combined with the presence of external parallelism between strophes, expansion and lexical parallelism (he calls this word pairs) are all traits of this genre in Jonah ("The Book of Jonah as Poetry," 156–60). The genre of narrative poetry is also used to describe Ugaritic texts which incorporate formulas, parallelism and word pairs. See M. Smith et al., *Ugaritic Narrative Poetry* (SBLWAW 9; ed. S. Parker; Atlanta: SBL Press, 1997), 2–3.

[280] Kugel, *Idea of Biblical Poetry*, 65.

[281] Holladay, "The Recovery of Poetic Passages," 401; Kugel, *Idea of Biblical Poetry*, 82.

[282] Kugel, *Idea of Biblical Poetry*, 66.

[283] Kugel, *Idea of Biblical Poetry*, 70.

[284] Kugel, *Idea of Biblical Poetry*, 70.

[285] Kugel, *Idea of Biblical Poetry*, 83–85.

biblical Hebrew and it is an anachronistic misleading term loaded with connotations that inhibit our understanding of the text. Poetry and prose "imply too sharp, and total, a polarity."[286] This does not mean, however, that Kugel is denying the distinction between poetry and prose. This is an important caveat: Kugel does not say there is no distinction between "poetry" and "prose" in the Bible; rather, "the concepts of poetry and prose correspond to no precise distinction in the Bible, and their sustained use has been somewhat misleading about the nature and form of different sections of the Bible and about the phenomena of parallelism."[287]

Alas, Kugel is forced to call poetry discourse which is characterized by an elevated style: "What is called biblical 'poetry' is a complex of heightening effects used in combinations and intensities that vary widely from composition to composition even with a single 'genre.'"[288] Kugel states that "there are not two modes of utterance [i.e., poetry vs. prose], but many different elements which elevate style and provide formality and strictness of organization."[289] Kugel's criticisms and characterizations of the false associations that come with the word "poetry" are legitimate, but one wonders if his solution is a distinction without a difference. Kugel is right in his contention that there is no word in biblical Hebrew for poetry: there are many! L. Alonso Schökel, points out that the "Hebrews show awareness of different literary genres, but they are not clearly differentiated."[290] Just to name a few, these genres include, "song" (שיר or שירה), "psalm" (מזמור), "riddle" (חידה), "proverb" (משל), "lamentation" (קינה), and "mourning song" (נהי).[291] Kugel is rather content to use these "biblical" genres and call the "Bible's songs simply songs, its prayers prayers, and its speeches speeches, without seeking to invoke 'newfangled notions recently come, which your forefathers considered not' (Deut 32:17)."[292] However, I would dare query, what is "biblical" about "elevated style"?![293] Perhaps elevated style is better because it is not burdened with misleading connotations. In any case, distinctions in genre are not invalidated because they are foreign to the text.[294] In the end, I agree with much of Kugel's

[286] Kugel, *Idea of Biblical Poetry*, 86.
[287] Kugel, *Idea of Biblical Poetry*, 302.
[288] Kugel, *Idea of Biblical Poetry*, 94, 302.
[289] Kugel, *Idea of Biblical Poetry*, 85.
[290] Alonso Schökel, *A Manual of Hebrew Poetics*, 8.
[291] Alonso Schökel, *A Manual of Hebrew Poetics*, 8–10.
[292] Kugel, *Idea of Biblical Poetry*, 302.
[293] This is also anachronistic and not a manner in which the Bible describes itself.
[294] Nor are our modern classifications necessarily ones that biblical authors would have considered important. Alonso Schökel also notes that Hebrew lacks a generic category that is equivalent to our "poetry," but he interprets this fact differently than Kugel: strict classifications were of little importance to the writers of the Bible. Alonso

corrective to the standard description of poetry. However, I would also second Berlin's insight: Kugel is not demonstrating that there is no distinction between poetry and prose, but rather that "not all poetry is parallelism and not all parallelisms are poetry."[295] Furthermore, there is a continuum of elevated style in the Bible: some passages are more elevated than others but one can find this elevated style throughout.[296] Seen from this perspective, as characterized by Kugel, parallelism is not a trope but *the* trope of the Hebrew Bible.[297]

### 2.5.2 A. BERLIN

This brings us full circle to our initial question: what is the difference between poetry and prose? Berlin and Kugel both agree that elevated style, or poetry as Berlin would call it, is characterized by both terseness and parallelism. Berlin asserts that where "the two occur to a high degree we have poetry" and to a low degree we have a "less-poetic expression, which corresponds to what we call prose."[298] Leaving the discussion of what constitutes terseness aside for the moment, Berlin does not define poetry by parallelism (or terseness) itself, but rather by the "predominance of parallelism, combined with terseness."[299] Predominance is both a quantitative and a qualitative measure. As we have already noted, quantitatively speaking Hebrew poetry has a high amount of parallelism. The qualitative distinction is that in poetry parallelism appears to be the "constructive principle upon which it was built."[300] In other words "poetry uses parallelism as its constitutive device, while non-poetry, though it contains parallelism, does not structure its message on a systematic use of parallelism."[301] More generally, Fokkelman's definition is also instructive. He characterizes poetry as the result of using language in a particular manner: "a poem is (on the one hand) the result of an artistic handling of language, style, and structure, and (on the other hand) applying prescribed

---

Schökel writes that "the unstable use of some terms and their free combination in parallelism or in lists show that the Israelites had elaborated no fixed system of literary categories, nor did they give great importance to such classification. The modern commentator ought to bear this in mind so as to moderate his pressing urge to distinguish and classify" (*A Manual of Hebrew Poetics*, 10).

[295] Berlin, *Dynamics of Biblical Parallelism*, 4.

[296] Berlin, *Dynamics of Biblical Parallelism*, 5; Kugel, *Idea of Biblical Poetry*, 85.

[297] Kugel, *Idea of Biblical Poetry*, 86. Kugel does not explicitly present all the other "tropes of the Hebrew Bible." My understanding of Kugel on this point is that he is referring to other *poetic devices* such as meter, metaphor and paronomasia (*Idea of Biblical Poetry*, 159–67).

[298] Berlin, *Dynamics of Biblical Parallelism*, 5.

[299] Berlin, *Dynamics of Biblical Parallelism*, 5.

[300] Berlin, *Dynamics of Biblical Parallelism*, 6.

[301] Berlin, *Dynamics of Biblical Parallelism*, 16.

proportions to all levels of the text, so that a controlled combination of language and number is created."[302] Thus, Fokkelman also explicitly incorporates structure into his definition.

### 2.5.3 Oral Composition and Canaanite Poetry

Some scholars account for the inconsistencies in meter or parallelism by postulating that they arose from the oral composition of poetry.[303] R. Coote, for example, postulates that "the verse line was not measured in stresses, beats, syllables or words, but by some nonverbal component or oral performance such as rhythm, musical phrasing or the poet's feeling of rightness."[304] Therefore, because "prosodic rules were indeterminate as the oral stage," this led to inconsistent, less-formalized meter. This oral hypothesis is also promoted, in a modified form, by F. Cross who proposes that the phenomenon of parallelism derives at its base from oral compositional techniques which gives formulaic structure and hence symmetry to the text, which can be measured by syllable counting.[305]

The inconsistencies in parallelism and meter, taken together with evidence from Ugaritic texts,[306] have led to variety of hypotheses about the historical development of Hebrew poetry in the context of Canaanite poetry. Some scholars hypothesize that there were stages in the development of poetry and each stage had differing uses of parallelism and phonological rules (meter).[307] For example, S. Segert tried to establish three different periods which each had a distinct form of meter: syllabic stress, alternating stress and word rhythm.[308] Gray proposed that there may have been an intermediate stage of less-developed Hebrew poetry that could be understood as non-metrical poetry or parallelistic prose.[309] F. Anderson speaks about "epic prose" in Genesis, "containing both poetic devices [here he is referring to parallelism] and extended rhetorical structure."[310] Others sought answers in the existence of a hitherto unknown

---

[302] Fokkelman, *Reading Biblical Poetry*, 35.
[303] R. Coote, "Oral Tradition, Old Testament," in *The Interpreter's Dictionary of the Bible: Supplementary Volume* (Nashville: Abingdon, 1976), 914–16.
[304] Coote, "Oral Tradition," 916.
[305] Cross, "Prose and Poetry," 1–5.
[306] See §2.6 for a discussion of Ugaritic poetry.
[307] O'Connor, *Hebrew Verse Structure*, 24–29.
[308] S. Segert, "Problems with Hebrew Prosody," in *Congress Volume Oxford 1959* (VTSup 7; Leiden: Brill, 1960), 283–91. He did this partially through correlation of Ugaritic with Hebrew.
[309] Gray, *The Forms of Hebrew Poetry*, 46.
[310] F. Andersen, *The Sentence in Biblical Hebrew* (Janua Linguarum Series Practica 231; Paris: Mouton, 1974), 43, 124; F. Cross, *Canaanite Myth and Hebrew Epic* (Cambridge: Harvard University Press, 1973), 112–44. For an excellent survey of the notion that the original form of the Pentateuch may have been epic poetry, see C. Conroy, "Hebrew Epic: Historical Notes and Critical Reflections," *Bib* 61 (1980): 1–30; S. Talmon, "Did there Exist a

poetic version of the biblical narratives in Genesis and other passages that the narrative text is based on.[311] Many of these scholars are characterized by their attempt to understand the differences between poetry and prose, as well as the different kinds of poetry, from an historical perspective. However, they ultimately failed to adequately explain the difference between poetry and prose on account of their incorporation of meter into the definition of poetry.

## 2.6 UGARITIC POETRY AND WORD PAIRS

Ugaritic poetry became important because it provided an analogue of Semitic poetry that closely approximated Hebrew poetry both temporally and geographically. It was quickly established that there are many common motifs and vocabulary between Hebrew and Ugaritic, and even direct influence of literary motifs such as in Psalm 29.[312] In general it was shown that, although there were significant differences, there was a close relationship between the literary, and more specifically poetic, traditions of Hebrew and Ugaritic.[313] In particular, scholars looked to see what light Ugaritic poetry could shed on the phenomena of parallelism and meter. Overall, it was concluded that the constitutive device of Ugaritic poetry, similar to biblical Hebrew poetry, is parallelism; furthermore, meter does not exist in Ugaritic poetry.[314]

The main corpus of poetry in Ugaritic poetry is narrative in form and is comprised of the Baal cycle, legends of Keret and Aqhat, and other stories with a few prayers, incantations and hymns.[315] It was concluded, after a comparison between Hebrew and Ugaritic, that their verses worked in much the same way and that their poetic traditions were to some degree

---

Biblical National Epic?" in *Proceedings of the Seventh World Congress of Jewish Studies: Held at the Hebrew University of Jerusalem, 7–14 August 1977* (4 vols.; Jerusalem: World Union of Jewish Studies, 1980), 2.41–62.

[311] J. Myers, *The Linguistic and Literary Form of the Book of Ruth* (Leiden: Brill, 1955), 37–51; W. Albright, *Yahweh and the Gods of Canaan* (Winona Lake: Eisenbrauns, 1994[original publication 1968]), 42–52; Gray, *Legacy of Canaan*, 308.

[312] F. Cross, "Notes on a Canaanite Psalm in the OT," *BASOR* 117 (1950): 19–21; idem, *Canaanite Myth and Hebrew* Epic, 1–76; D. Freedman and C. Hyland, "Psalm 29: A Structural Analysis," *HTR* 66 (1973): 237–56; T. Gaster, "Psalm 29," *JQR* 37 (1946): 54–65.

[313] C. Gordon, *Ugaritic Textbook Grammar* (AnOr 38; Rome: Pontifical Biblical Institute, 1965), 144–46; M. Dahood "Ugaritic-Hebrew Parallel Pairs," in *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible* (vol. 1; AnOr 49; Rome: Pontifical Biblical Institute,1972), 73–83; D. Pardee, "Ugaritic and Hebrew Metrics," in *Ugarit in Retrospect: Fifty Years of Ugarit and Ugaritic* (Winona Lake: Eisenbrauns, 1981), 113–30; P. Craigie, "Ugarit and the Bible: Progress and Regress in 50 Years of Literary Study," in *Ugarit in Retrospect: Fifty Years of Ugarit and Ugaritic* (Winona Lake: Eisenbrauns, 1981), 99–111; Pardee, *Ugaritic and Hebrew Poetic Parallelism*, 155–201; Albright, *Yahweh and the Gods of Canaan*, 183–93.

[314] I shall save my discussion of Ugaritic poetry and meter for a later section (see §2.7).

[315] W. Watson, "Ugaritic Poetry," in *Handbook of Ugaritic Studies* (Leiden: Brill, 1999), 165–66.

homogeneous.[316] Scholars noted that Ugaritic, similar to poetry in Hebrew, repeated words or phrases in consecutive sentences, and included many binary and ternary lines that were highly parallelistic.[317] Pardee's comparative study of *'nt* I and Proverbs 2 offers many examples.[318]

**Table 18: Example of Parallelism in Ugaritic ('nt I)**

| | |
|---|---|
| 4a | He arises, serves, |
| 4b | and causes him to drink. |
| 5a | He puts a cup in his hand, |
| 5b | A goblet in his two hands; |
| 6a | A large vessel, mighty to look upon, |
| 6b | Belonging to the furnishings of the heavens. |
| 7a | A holy cup (which) women may not see, |
| 7b | A goblet (which) 'Atirat (herself) may not eye. |

There were also many distinctive features about Ugaritic verse in comparison to Hebrew.[319] In Ugaritic, binary and ternary lines often alternate freely and the couplet, which lies at the heart of parallelism in Hebrew poetry, is far less pronounced. There are tricolon lines in Hebrew poetry, which often appear amidst couplets for no apparent reason, but which also in certain places serve multiple functions such as demarcating the structure of a poem.[320] Kugel has correctly pointed out that ternary lines in Hebrew poetry show that there is nothing "fundamental about the parallelistic couplet."[321] They function much in the same manner as the B line of a bicolon line, i.e., they serve an emphatic function.[322] Overall, one may generalize that the tricolon line is more often used interchangeably with the bicolon line in Ugaritic than Hebrew poetry.

---

[316] H. Ginsberg, "Interpreting Ugaritic Texts," *JAOS* 70 (1950): 156–60; O'Connor, *Hebrew Verse Structure*, 25.
[317] Pardee, *Ugaritic and Hebrew Poetic Parallelism*, 155–67.
[318] The translation and arrangement are taken from Pardee. These four lines comprise two strophes with 2 bicolon lines each according to his division (Pardee, *Ugaritic and Hebrew Poetic Parallelism*, 2–3).
[319] J. de Moor, "Syntax Peculiar to Ugaritic Poetry," in *Verse in Ancient Near Eastern Prose* (AOAT 42; eds. J. de Moor and W. Watson; Kevelaer: Verlag Butzon & Bercker, 1993), 191–206.
[320] S. Mowinckel, *Real and Apparent Tricola in Hebrew Psalm Poetry* (Oslo: Aschehoug, 1957), 53–81; J. Willis, "The Juxtaposition of Synonymous and Chiastic Parallelism in Tricola in Old Testament Hebrew Psalms Poetry," *VT* 29 (1979): 465–80; E. Revell, "Pausal Forms and the Structure of Biblical Poetry," *VT* 31 (1981): 186–99; J. Fokkelman, *Major Poems of the Hebrew Bible* (SSN 37, 41, 43, and 47; 4 vols.; Assen: Van Gorcum, 1998, 2000, 2003, and 2004), 1:24–54; Watson, *Classical Hebrew Poetry*, 177–85. For examples in Ugaritic see Gordon, *Ugaritic Textbook Grammar*, 132–33; Gray, *The Forms of Hebrew Poetry*, 295–96.
[321] Kugel, *Idea of Biblical Poetry*, 26.
[322] Kugel, *Idea of Biblical Poetry,* 26–27; 52.

On the whole, although it is not structurally consistent, the outstanding feature of Ugaritic poetry is its parallelism.[323] One prevalent form of parallelism, which is often labeled as repetitive parallelism, is the verbatim repetition of a word or phrase from the A clause in the B clause.[324] This repetition can involve independent thoughts in each clause or a progression of thoughts (i.e., paradigmatic or syntagmatic synonymous parallelism to use Berlin's terminology). It can also take place within the line or between lines. The resemblance of these repetitive structures to biblical parallelism has not gone unnoticed and some scholars have used repetitive parallelism to date certain poetic portions of the Bible.[325] This repetitive form of parallelism had already been discovered in the Hebrew Bible (called step or staircase parallelism) decades before the uncovering of Ugaritic texts at Ras Shamra and is a general feature of parallelism in the Hebrew Bible.[326] Its function is often to open (its main use in Ugaritic) or close a section, as well as acting as a refrain.[327] Overall, studies in Ugaritic poetry have increased sensitivity to the fact that, beyond a doubt, parallelism is far less structured, consistent, and ordered in Hebrew poetry than the Lowthian categories imply.[328] Its multiform nature defies simple classification and definition.

Another outstanding feature of Ugaritic poetry is its repetition of certain words together, or pairs of words, in the A and B clause. The idea that certain words seemed to be used together was noticed in Hebrew poetry before the discovery of Ugaritic texts; the existence of stock or fixed word pairs only seemed to be confirmed from their presence in Ugaritic texts.[329] This led to a theory that there existed a stock body of fixed word pairs, which aided the composition of oral poetry. These pairs were functionally equivalent to oral formulae and belonged to a

[323] D. Young, "Ugaritic Prosody," *JNES* 9 (1950): 133.
[324] Pardee, *Ugaritic and Hebrew Poetic Parallelism*, 168–202.
[325] Based on the known antiquity of Ugaritic texts, those sections in the Bible which display similar literary features could also be considered to be from the same period. This "stylistic sequence dating" was first done by Albright (Albright, *Yahweh and the Gods of Canaan*, 4–28). According to this theory, this repetitive parallelism is older than texts which display paronomasia as the dominant literary device. This theory has several problems, not the least of which is the presence of paronomasia and "repetitive" parallelism in texts of undisputed later periods (Kugel, *Idea of Biblical Poetry*, 36–37).
[326] C. Briggs, "The Earliest Forms of Hebrew Poetry," *JPOS* 2 (1922): 69–82; S. Loewenstamm, "The Expanded Colon in Ugaritic and Biblical Verse," *JSS* 14 (1969): 176–96; Y. Avishur, "Addenda to the Expanded Colon in Ugaritic and Biblical Verse," *UF* 4 (1972): 1–10; Watson, *Classical Hebrew Poetry*, 150–56.
[327] Watson, *Classical Hebrew Poetry*, 154. For additional uses, such as to increase tension, see E. Greenstein, "Two Variations of Grammatical Parallelism in Canaanite Poetry and Their Psycholinguistic Background," *JANESCU* 6 (1974): 87–105.
[328] Thus, Kugel states, when considering the impact of Ugaritic studies on parallelism, "it is less consistent, less structural, than Lowth and his followers have implied" (Kugel, *Idea of Biblical Poetry*, 40).
[329] H. Ginsberg, "The Rebellion and Death of Ba'lu," *Or* 5 (1936): 161–98; U. Cassuto, *The Goddess Anath* (Jerusalem: Magnes, 1951), 25–32.

common literary tradition of both Israel and Canaan (Ugarit).[330] Thus, the notion of fixed word pairs was intrinsically connected to theories of oral composition.[331]

Accordingly, extensive lists of these word pairs were compiled, which eventually grew to such an extent that one could question the viability of the poet's use of this veritable lexicon.[332] Berlin has pointed out that if these pairs were reserved for poetry, then the lists have grown so large that "they threaten to leave the ordinary speaker without a vocabulary."[333] On account of these difficulties, amongst others,[334] Berlin, drawing on psycholinguistic theory, proposed that word pairs are "nothing more or less than the products of normal word associations that are made by all competent speakers" and derive from commonly held associations between words.[335] Her approach argues that

> they [i.e., word pairs] were not invented to enable the composition of parallel lines. Word pairs exist, as least potentially, in all languages, whether or not they use parallelism; and in those that do use parallelism, the word pairs are not restricted to

[330] R. Culley, *Oral Formulaic Language in the Biblical Psalms* (Toronto: University of Toronto Press, 1967), 12–39; W. Watters, *Formula Criticism and the Poetry of the Old Testament* (Berlin: Walter de Gruyter, 1976), 39–91. Watson claims that "traditional formulae, word-pairs, rare vocabulary, and the like forged by previous poets are too handy to be easily abandoned, forming as they do the stock-in-trade of the professional" (*Classical Hebrew Poetry*, 36). Elsewhere Watson continues: "poets were heavily dependent on traditional material in composing and improvising: it was what they had been trained with and what they best knew" (*Classical Hebrew Poetry*, 38).

[331] Berlin has shown this need not be the case because the idea of oral composition of poetry is a separate issue from fixed word pairs (*Dynamics of Biblical Parallelism*, 66).

[332] M. Dahood, "Ugaritic-Hebrew Parallel Pairs," in *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible* (AnOr 49; vol. 1; ed. L. Fisher; Rome: Pontifical Biblical Institute,1972), 71–382; idem, "Ugaritic-Hebrew Parallel Pairs," in *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible* (AnOr 50; vol. 2; ed. L. Fisher; Rome: Pontifical Biblical Institute,1975), 1–36; idem, "Ugaritic-Hebrew Parallel Pairs," in *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible* (AnOr 51; vol. 3; ed. S. Rummel; Rome: Pontifical Biblical Institute,1981), 1–206.

[333] Berlin, *Dynamics of Biblical Parallelism*, 66.

[334] One problem facing proponents of oral composition is the fact that many of these pairs are not limited to poetic passages, as well as their existence in parts that were most likely not composed orally (Berlin, *Dynamics of Biblical Parallelism*, 66; Kugel, *Idea of Biblical Poetry*, 34). There is no evidence to show that these pairs functioned as "oral formulae" (Kugel, *Idea of Biblical Poetry*, 34). Also, this raises the question of the difference between a fixed and regular or non-fixed word pair. Methodologically speaking, how does one separate them? There is a certain measure of arbitrariness in deciding how many times a pair must appear before it is deemed "fixed."

[335] J. Deese, *The Structure of Associations in Language and Thought* (Baltimore: The Johns Hopkins Press, 1965), 160–70; H. Clark, "Word Associations and Linguistic Theory," in *New Horizons in Linguistics* (ed. J. Lyons; Middlesex: Penguin, 1975), 271–75; P. Craigie, "Parallel Word Pairs in Ugaritic Poetry: A Critical Evaluation of their Relevance for Psalm 29," *UF* 11 (1979): 136–37; Watters, *Formula Criticism*, 73–75; O'Connor, *Hebrew Verse Structure*, 96; Craigie, "Ugarit and the Bible," 105–106, 110. Berlin argues convincingly that all pairs "can be understood as the product of normal linguistic association" (*Dynamics of Biblical Parallelism*, 68). Likewise, Kugel sees them as "conventionally associated terms of synonyms and near-synonyms, and of antonyms and near-antonyms" (*Idea of Biblical Poetry*, 33). Berlin extends this idea to parallelism as a whole when she suggests that "the whole process of parallelism is related in some way to the process of association. Just as any competent speaker can generate a word pair, so any competent speaker can generate a parallel line. Presumably this is done through an associative process similar to that of word association" (*Dynamics of Biblical Parallelism*, 89).

> parallel lines … it is not word pairs that create parallelism. It is parallelism that activates word pairs [336]

Semantic relationships are also important alongside of psycholinguistics in deciding how words are paired together. The semantic factors include how the words of the pair relate to one another and how they relate to their broader context: they are "both dependent upon a context and contribute to it."[337] Kugel focuses on this semantic aspect in his understanding of how word pairs function in parallelism. The second word of the pair sequence "is most often the rarer and more literary term; when both are common the second is sometimes a going-beyond the first in its meaning.[338] Some "word pairs" are associated for the sake of merismus.[339]

**Table 19: Merismatic Phrases in Hebrew**

| Reference | Translation | Merismus |
|---|---|---|
| Josh 1:8 | Let not the book of the Torah depart from your mouth; you shall meditate on it *day and night* | "all the time" |
| 2 Sam 8:11 | King David also dedicated these to the Lord, with the *silver and gold* he had dedicated from the nations | "all possessions" |
| Exod 23:12 | Six days you will work, but on the seventh you will rest, so that your *ox and* your *ass* may have relief | "all beasts of burden" |

Whereas Dahood and others wish to use parallel words as a criterion for poetry,[340] Kugel objects that there is nothing poetic *per se* by the use of these terms; rather "what was poetic was the breaking up of these conventionally associated concepts into adjacent clauses to establish the

[336] Berlin, *Dynamics of Biblical Parallelism*, 79. Kugel expresses a similar sentiment: "it is an error to see the pairs themselves as the essence of the line. On the contrary, the pairs often function to bring into equation the other words of the line…whose apposition is the whole point" (*Idea of Biblical Poetry*, 30).

[337] Berlin, *Dynamics of Biblical Parallelism*, 80; Levin, *Linguistic Structures in Poetry*, 25; Geller, *Parallelism*, 31–42.

[338] Kugel, *Idea of Biblical Poetry*, 29.

[339] For a discussion of merismus in biblical poetry see Watson, *Classical Hebrew Poetry*, 321–324. Merismus occurs when "a totality is expressed in an abbreviated form" (Watson, *Classical Hebrew Poetry*, 321). See also A. Honeyman, "Merismus in Biblical Literature," *JBL* 71 (1952): 11–18. Honeyman provides plentiful examples of merismus in the Hebrew Bible.

[340] Dahood says that "not only do they aid in the textual criticism of the poetic passages, but they help determine what are the poetic passages of the Bible." Later on, he asserts that "Canaanite pairs can serve as a criterion for identifying as poetry passages usually printed as prose, especially in the prophets" (Dahood, "Ugaritic-Hebrew Parallel Pairs," 1:74, 80). See also Yoder for a similar view: P. Yoder, "A-B pairs and the Oral Composition of Hebrew Poetry," *VT* 21 (1971): 470–89. Kugel disagrees with Yoder and Dahood that word pairs can be seen as evidence of: 1) poetry, orally composed or not, or 2) extemporaneous production of poet performers. Kugel states that "formulaic language is not necessarily spontaneously composed language" (Kugel, *Idea of Biblical Poetry*, 34–35).

interclausal connection and feeling of closure."[341] Their overarching function was part and parcel with that of parallelism as a whole: to establish "a sense of correspondence between A and B."[342]

## 2.7 METER: A COROLLARY OF PARALLELISM

Studies in Ugaritic literature have also influenced some scholars' understanding of meter in Biblical Hebrew. Unlike in the panoply of divergent studies on meter in biblical Hebrew that have been produced in the last 200 years, it is widely recognized and accepted that Ugaritic verse is not metrical.[343] Meter by definition must be regular, patterned and predictable; there is a certain "periodicity"—i.e., a recurrence—to meter.[344] Most scholars refer to the study of meter in Ugaritic by Young, which concluded that there is no meter in Ugaritic (or Hebrew) for one basic reason: it lacks the consistency that is required by meter. Young points out that there is no consistency "in the sequence of similar stich combinations within a poem or within sections of a poem, much less a consistency of an accent-per-word pattern for the successive stiches themselves."[345] This conclusion has been accepted by most other scholars who have subsequently investigated meter in Ugaritic.[346] For example, Pardee concludes that there is no

[341] Kugel, *Idea of Biblical Poetry*, 34. What Kugel means here (as far as I can tell) is that there is nothing particularly "poetic" about using these terms together because they are typically associated with one another. What was poetic was to break them apart and place them in parallel cola or lines in order to create a connection between lines. See also E. Melamed, "Hendiadys in the Bible," *Tarbiz* 16 (1945): 173–89 [Hebrew title: שנים שהם אחד במקרא]; idem, "Break-up of Stereotype Phrases as an Artistic Device in Biblical Poetry," in *Studies in the Bible* (ScrHier 8; Jerusalem: Magnes Press, 1961), 115–44. Melamed argues that breaking up words that were typically associated with one another merismatically was an intentional poetic device.

[342] Kugel, *Idea of Biblical Poetry*, 34.

[343] Watson, *Handbook of Ugaritic Studies*, 168.

[344] According to *New Princeton Encyclopedia of Poetry and Poetics*, meter can be defined as the use of "regular patterns" of phonological features that "create units of structure which in turn comprise the line of verse…Poets who write metrical verse thus select one aspect of the sound of words and organize it systematically" (T. Brogan, "Meter," in *The New Princeton Encyclopedia of Poetry and Poetics* [Princeton: Princeton University Press, 1993], 768). For the notion that meter (in poetry) must be regular and patterned, see G. Young, *An English Prosody on Inductive Lines* (Cambridge: Cambridge University Press, 1928), 4; R. Welleck and A. Warren, *Theory of Literature* (New York: Harcourt, 1956), 151; C. Bowra, *Primitive Song* (Cleveland: World Publishing Company, 1962), 85.

[345] Young, "Ugaritic Prosody," 125.

[346] S. Parker, *The Prebiblical Narrative Tradition: Essays in Ugaritic Poems Keret and Aquat* (SBLRBS 24; Atlanta: Scholars Press, 1989), 9–10.

"regular, predictable, or at least observable recurrence" in Ugaritic.[347] This, however, has not stopped some scholars from finding meter in Ugaritic.[348]

The most extensive attempt to do such was that of D. Stuart, who proposed that both Hebrew and Ugaritic can be scanned according to syllable count irrespective of their stress.[349] Stuart's work has been criticized for foisting upon the texts a degree of regularity they do not naturally have, which is only possibly attained through text emendation.[350] This is not to say that there is not some amount of regularity or recurrence in Ugaritic verse. On account of the fact that meter is lacking, some scholars attribute this regularity to the ever-present parallelism that pervades Ugaritic verse:

> A poetry in which the outstanding feature is parallelism of thought; a poetry written in a language in which the majority of words are of one, two, and three syllables, and in a language in which almost any clause can be couched in from two to four words, is a poetry which naturally lends itself to the creation of lines of uniform metric length.[351]

This insightful comment of Young was most definitely prescient of opinions that would eventually develop concerning meter in Hebrew poetry. The crux of the argument is the relationship between parallelism and meter. Does meter govern parallelism or does the existence of parallelism promote a structure that is somewhat metrical?

Meter and parallelism have been inextricably intertwined since the inception of the inquiry into Hebrew biblical poetry. The idea that Hebrew poetry is in some way metrical is, of course, neither new nor is it confined to modern scholarship.[352] Scholars have attempted to quantify meter in the modern period in several different ways.[353] They can be broken down in to

---

[347] Pardee, "Ugaritic and Hebrew Metrics," 116.

[348] B. Margalit, "Studia Ugaritica I: Introduction to Ugaritic Prosody," *UF* 7 (1975): 289–313. Margalit proposed that Ugaritic had a system of meter based on word-meter. See also Pardee's devastating assessment (Pardee, "Ugaritic and Hebrew Metrics," 123–24).

[349] D. Stuart, *Studies in Early Hebrew Meter* (HSM 13; Missoula: Scholars Press, 1976), 18–39.

[350] Pardee, "Ugaritic and Hebrew Metrics," 118–23. Stuart's rules for emendation of Ugaritic texts, as well as his criteria for reconstruction of Hebrew poetry, have been criticized for being somewhat arbitrarily applied.

[351] Young, "Ugaritic Prosody," 132.

[352] For a survey of pre-modern period on meter in Jewish and Christian thought, see Kugel, *Idea of Biblical Poetry*, 171–287.

[353] There are too many to list, but I have found the following especially helpful. W. Cobb, *A Criticism of Systems of Meter: An Elementary Treatise* (Oxford: Clarendon Press, 1905), 3–184; O. Eissfeldt, *The Old Testament: An Introduction* (trans. P. Ackroyd; Evanston: Harper & Row, 1965), 57–64; D. Freedman, *Pottery, Poetry, and Prophecy* (Winona Lake: Eisenbrauns, 1980), 23–50; D. Vance, *The Question of Meter in Biblical Hebrew Poetry* (Studies in the Bible and Early Christianity 46; Lewiston: Edwin Mellen Press, 2001), 62–219; Cotter, *A Study of Job 4–5*, 48–73; Robinson, "Basic Principles," 438–50.

four basic approaches: syllabic stress, stressed and unstressed syllables, accentual syllabic stress and the descriptive approach.[354] We will briefly consider each of these approaches.

The first approach was to count the stress of syllables within the word. This work is exemplified by J. Ley and K. Budde.[355] Ley argued that stress accent was the sole factor in determining meter, while Budde "discovered" the *qinah* lament 3:2 meter prominent in Lamentations. Kugel has noted that subsequent studies have shown that this meter can be found in many other compositions that are not "dirgelike."[356] It is important to note that both Ley and Budde only counted stressed syllables.

E. Sievers offered the next major revision and postulated a theory that the number and placement of unstressed and stressed syllables was important. He hypothesized that the Hebrew poetic line was "anapestic," which meant that there were usually two unstressed syllables followed by a stress. This grouping of stressed and unstressed syllables is one foot. Sievers did not see parallelism as the determinant of lineation, which allowed for much more variation in his scansions. Additionally, this allowed him to scan books that were not typically understood as poetry (which he eventually did), such as Genesis and Exodus.[357] Kugel criticizes this system because it is too flexible and can be used to scan anything.[358] There are many other derivations of this basic version of meter which counted both unstressed and stressed syllables or identified

---

[354] It goes without saying that it is an oversimplification to boil down all the details in every system of Hebrew meter proposed over the last 200 years down into four categories. Those interested in full description of the cornucopia of mind-numbing details can refer to the more complete surveys on meter.

[355] J. Ley, *Leitfaden der Metrik der hebräischen Poesie nebst dem ersten Buche der Psalmen nach rhythmischer Vers und Strophenabteilung mit metrischer Analyse* (Halle: Verlag, 1887); K. Budde, "Das Hebräische Klagelied," *ZAW* 2 (1882): 1–52.

[356] Kugel, *Idea of Biblical Poetry*, 293; Gray, *The Forms of Hebrew Poetry*, 116; Robinson, "Basic Principles," 134.

[357] Another symptomatic feature of studies on meter is that they fail to define objective criteria to separate prose from poetry. This is one of O'Connor's main criticisms of metrical studies: "all theories of meter often disregard parallelism and syntax and occasionally fail to separate what is universally acknowledged as prose form poetry" (*Hebrew Verse Structure*, 38). Here he is referring specifically to Sievers, who eventually concluded that most of the Bible was "poetic" and made scansions of prose books such as Genesis and Exodus. See E. Sievers, "Die Hebräische Genesis," in *Metrische Studien: Studien zur hebräischen Metrik* (Leipzig: Teubner, 1901). This is partly due to the fact that his system of meter was so broad that it was capable of describing both prose and poetry. This is also a serious obstacle for the Kampen School's model of poetry (see §2.10.1), which defines poetry so broadly that Ruth, Genesis and Jonah are considered poetry. See J. de Moor, "The Poetry of the Book of Ruth, I," *Or* 53 (1984): 262–83; idem, "The Poetry of the Book of Ruth, II," *Or* 55 (1986): 16–46; J. de Moor and M. Korpel, *The Structure of Classical Hebrew Poetry: Isaiah 40–55* (OtSt 41; Leiden: Brill, 1998), 633–59; M. Korpel, *The Structure of the Book of Ruth* (Pericope 2; Assen: Van Gorcum, 2001), 30–47, 218–23; R. de Hoop describes poetic features in narrative in terms of another genre called "narrative poetry" (de Hoop, "Book of Jonah as Poetry," 156–59).

[358] Kugel, *Idea of Biblical Poetry*, 294.

some alternation between the two.[359] Overall, these systems have been criticized for resorting to an "arbitrary and irrational system of assigning stresses" in order to make the overall system work.[360]

Albright started an accentual syllabic approach, which Kugel pejoratively characterizes as the "syllable-counting text-rewriting school of biblical prosody."[361] This type usually disregards stress and, instead, concentrates on the number of syllables which should be roughly equivalent on both sides of the caesura.[362] In order to achieve this, texts often need to be emended.[363] This has elicited a number of ardent criticisms not only from those who think it is best to base any metrical theory on a fixed form of the text but also from those who do not approve of text emendation. For example, Freedman, who is certainly no stranger to the methods of text-critical emendation, comments that "strophic and metrical or rhythmic structures must be derived from the text as we have it, since it would be methodologically untenable to emend the text in the interests of a certain metrical or strophic structure or to base such a structure on an emended text."[364]

Lastly, there is the descriptive approach. Freedman and Culley, amongst others, wish to count syllables and words as a tool to describe the structure of verse without necessarily associating this with meter in general or a particular type of meter.[365] This approach seeks to define the broad limits of the numbers of words or syllables in each colon or line but is not

---

[359] For example, G. Bickell was not a "pure stress" theory of meter (G. Bickell, *Carmina veteris Testamenti: Metrice* (Innsbruck: Die Dichtungen der Hebräer, 1882). He thought that there was a regular syllabic alternation of stress and that every line of poetry was either iambic or trochaic depending on the stress of the first syllable. Additionally. he thought that stressed and non-stressed syllables alternated with regularity. This idea is followed to some degree by Mowinkel, who also counts alternating stress and non-stressed syllables in his scansions. See S. Mowinckel, *The Psalms in Israel's Worship* (2 vols.; trans. D. Ap-Thomas; Oxford: Basil Blackwell, 1962), 2:159–65, 172–75.

[360] Kugel, *Idea of Biblical Poetry*, 294. For example, syllables ending in *heh* and *aleph* were elided and *shewa* was handled inconsistently.

[361] Kugel, *Idea of Biblical Poetry*, 296; Albright, *Yahweh and the Gods of Canaan*, 1–52.

[362] Examples of this type of scansion can be found in: P. Hanson, "Zechariah 9 and the Recapitulation of an Ancient Ritual Pattern," *JBL* 92 (1973): 37–59; D. Christianson, "The Prosodic Structure of Amos 1–2," *HTR* 67 (1974): 427–36; Stuart, *Studies in Early Hebrew Meter*, 10–28.

[363] O'Connor criticizes this approach because it often "require[s] numerous, often nearly systematic, emendations to work" (*Hebrew Verse Structure*, 37). O'Connor is particularly critical of Stuart's methods, and more tolerant of Freedman's descriptive approach (ibid., 34–35).

[364] D. Freedman, "Strophe and Meter in Exodus 15," in *A Light Unto My Path: Old Testament Studies in Honor of Jacob M. Myers* (eds. H. Bream et al.; Philadelphia: Temple University Press, 1974), 163.

[365] M. Dahood, "Proverbs 8: 23–31. Translation and Commentary," *CBQ* 30 (1968): 512–21; R. Culley, "Metrical Analysis of Classical Hebrew Poetry," in *Essays on the Ancient Semitic World* (Toronto: University of Toronto, 1970), 12–28; F. Cross, "Prose and Poetry in the Mythic and Epic Texts from Ugarit," *HTR* 67 (1974): 1–15; D. Freedman, "Pottery, Poetry, and Prophecy: An Essay in Biblical Poetry," *JBL* 96 (1977): 5–26; idem, "Archaic Forms in Early Hebrew Poetry," 101–07.

interested in producing strict numbers that agree with one another on a consistent basis. For example, Freedman employs syllable counting for descriptive purposes but does not propose that Hebrew meter had an accentual system.[366] The purpose of syllable counting with the descriptive approach is to "track the phonological regularity in the text."[367] Overall, in the paradoxical words of O'Connor, this category reduces meter to "a descriptive device which measures a group of phenomena which control the rhythm but resists description."[368] This leaves one wondering what the point of this approach is other than to accumulate data.

This brief survey of the main ways in which meter was described has shown that there is no consensus; furthermore, there is a bewildering array of "systems" most of which are highly unsystematic. Although there are still proponents of meter in some form, the lack of consensus has led to a quagmire and caused others to jettison the notion of meter.[369] Thus, on the one hand, O'Connor, after surveying the kaleidoscope of metrical theories, dismisses 200 years of scholarship with one fell swoop: "the active, chiefly European advocates of a precisely defined metrical component are of no concern here because after a century of research, they have no scientifically usable conclusions."[370] On the other hand, these contradictions do not pose an insurmountable obstacle to other scholars.[371]

Overall, I would agree with Kugel's general assessment with studies on meter: "all metrical theories suffer from the same syndrome."[372] They start with the observation that the "lines" or "units of thought" are roughly "equal in length in a given passage of 'poetry.'"[373]

---

[366] Freedman states that "no regular, fairly rigid system will work with any large sample without extensive reshaping of individual poems and verses." Instead, he adopts a syllable counting system in order "to achieve an adequate description of the phenomena" (Freedman, "Pottery, Poetry, and Prophecy," 11).
[367] O'Connor, *Hebrew Verse Structure*, 39.
[368] O'Connor, *Hebrew Verse Structure*, 48.
[369] Young, "Ugaritic Prosody," 133. Gordon states that "poets of the Ancient Near East (e.g., Akk., Ug., Hb., Eg.) did not know of exact meter" and continues with this caustic criticism: "all that is asked of those who maintain metric hypotheses is to state their metric formulae and to demonstrate that the formulae fit the texts. Instead they emend the texts to fit their hypothesis. A sure sign of error is the constant need to prop up a hypothesis with more hypotheses" (*Ugaritic Textbook*, 131). Aside from the issue of amending texts to fit metrical schemes, the metrical hypothesis, as Kugel calls it, has survived by turning its attention away from more difficult compositions such as Ps 23 and concentrating on more regular passages. Some of the more difficult passages start out metrical and then "violate the very regularity they seem to be built on" by including, for example, an extra-long line (*Idea of Biblical Poetry*, 72).
[370] O'Connor, *Hebrew Verse Structure*, 37. Cf. also Young who notes that "among those who confirm [meter] there is only limited agreement as to its nature" ("Ugaritic Prosody," 58).
[371] Collins states that contradictions between different theories concerning meter not mean there is a problem with the system but where we are looking (*Line-Forms in Hebrew Poetry*, 7). However, he later admits that his line-forms cannot be used to determine meter (*Line-Forms in Hebrew Poetry*, 271–72).
[372] Kugel, *Idea of Biblical Poetry*, 297.
[373] Kugel, *Idea of Biblical Poetry*, 297.

Then they search for the underlying rule and when the systems do not work consistently they make "escape clauses" such as textual emendation and identify prose in poetry or poetic fragments in prose.[374] The overarching problem is that most of the systems "misconstrue the nature of the 'meter' involved: it is simply not a system."[375] This leads one to the next question: if the symmetry of biblical poetry is not caused by meter, then where does its symmetry derive from? I would argue the answer lies in *parallelism and terseness*[376]

Beginning with scholars such as Gray and Robinson, who did not outright deny the existence of meter but instead looked towards parallelism as the central structuring factor in Hebrew meter, a new trend developed which considered meter a corollary of parallelism. Gray modified the prevailing views of meter because he understood parallelism to be the central structuring agent in Hebrew poetry and allowed meter greater latitude. Gray refuses rigid systems of scansion[377] and follows Ley and Sievers in a "loosely accentual system to explain the regularity of line length."[378]

This view is very similar to later Kugel and Berlin, which are more willing to deny or bypass meter. According to Kugel and Berlin, the appearance of meter is created by two factors: parallelism and terseness. Berlin states that because the lines in couplets:

> are terse, that is, stripped of all but their essential components, they tend to correspond in the number of components that remain, thereby appearing "balanced" in length or rhythm. In this way we can say that biblical poetry is characterized by a high incidence of terse, balanced parallelism.[379]

Similar to Berlin, Kugel posits that "parallelism functions in part via correspondences between A and B, and this includes a rough equivalence of clause length, however measured."[380] This phenomenon is also noted by linguists who study parallelism. Hrushovski writes that

> these basic units are not equal; all attempts to correct the text in order to achieve strict numbers make no sense from any textual point of view … The rhythmic impression persists in spite of all 'irregularities.' The basic units almost never consist of one or of

[374] Kugel, *Idea of Biblical Poetry*, 298.
[375] Kugel, *Idea of Biblical Poetry*, 298.
[376] Kugel states that "the approximate regularity of poetry does not correlate to a metrical system, but can only be properly understood by taking into consideration parallelism and its heightening factors [i.e., terseness]…To speak of meter apart from parallelism is to misunderstand parallelism" (*Idea of Biblical Poetry*, 298).
[377] Gray, *The Forms of Hebrew Poetry*, 87–129, 227–36.
[378] O'Connor, *Hebrew Verse Structure*, 34.
[379] Berlin, *Dynamics of Biblical Parallelism*, 6–7.
[380] "The basic binariness of the Hebrew parallelistic sentence contributed mightily to the idea of parallelism: the apparent symmetry of so many lines…seemed to bespeak of some system of symmetry or symmetrizing" (Kugel, *Idea of Biblical Poetry*, 71).

> more than four stresses … [and are] reinforced by the syntactic repetition. Thus, the groups can be felt as similar, simple, correlated units.[381]

Kugel summarizes his overall argument concerning meter as "the argument of the present study has not only been that the approximate regularity of biblical songs does not correspond to any metrical system, but that this regularity cannot be properly understood apart from the fact of parallelism and its heightening devices [terseness is a heightening device according to Kugel]."[382] Meter, therefore, is a "loose and approximate regularity" rather than a regular and predictable recurrence.[383] In this system, there is not meter *per se*, but rather a certain cadence or rhythm that is bestowed upon the text because of parallelism and other poetic devices such as terseness.[384]

## 2.8 TERSENESS AND SENTENTIOUS STYLE

Terseness as a poetic device is described in many ways.[385] Lowth, in his much overlooked fourth lecture, described this as the "sententious style" of biblical poetry.[386] Terseness essentially refers to two ideas. Firstly, the lines in Hebrew poetry are compact and stripped of all but the most necessary syntactical and grammatical elements to contain the "nucleus of thought."[387] Secondly, it refers to the proximity or contiguity of the lines or thoughts. In poetic passages of Hebrew, as well as many other languages, short compact lines are juxtaposed with one another. For example, according to the linguist Empson, speaking about a Chinese poem which also exhibits terseness, this contiguity creates a certain compactness and lends to the two lines a perceived connectedness: "Lacking rhyme, metre, and any overt device such as comparison, these lines are what we should normally call poetry by virtue of their

---

[381] B. Hrushovski, "On Free Rhythms in Modern Poetry," in *Style in Language* (ed. T. Sebeok; Boston: MIT Press, 1960), 189.
[382] Kugel, *Idea of Biblical Poetry*, 298.
[383] Kugel, *Idea of Biblical Poetry*, 301.
[384] For those who would retort that there are 1) sections with parallelism without meter or 2) sections with meter without parallelism, my response would be twofold. Firstly, parallelism does not always give texts a certain cadence that could be seen as "meter" because parallelism is not consistent. For example, it often freely alternates between bicola and tricola or will, at times, contain a single colon. Secondly, concerning those sections which have meter but no parallelism, I would add that "meter" is also corollary of terseness. This study has focused on parallelism but it should also be stressed that parallelism is only one of the many poetic devices of Hebrew poetry. Kugel argues, and I agree that, "terseness ought to be treated on its own as a heightening feature of biblical style, separable from parallelism" (*Idea of Biblical Poetry*, 88).
[385] Terseness is the terminology of Berlin and Kugel (Berlin, *Dynamics of Biblical Parallelism*, 7; Kugel, *Idea of Biblical Poetry*, 87–92).
[386] Lowth, *Lectures*, 37–44.
[387] Berlin, *Dynamics of Biblical Parallelism*, 6.

compactness; two statements are made as if they are connected, and the reader is forced to consider their relations for himself."[388] For a biblical example which illustrates this, consider the compact juxtaposition of thoughts contained in a proverb from Ecclesiastes.

**Table 20: Terseness and Ambiguity in Eccl 7:1**

| | |
|---|---|
| 1. Better a name | טוב שם |
| than good oil, | משמן טוב |
| 2. and the day of death | ויום המות |
| than the day of birth | מיום הולדו |

The exact nature of the relationship between the contiguous cola and lines in this proverb is not specified, but the feeling of connectedness given to them through terseness causes the reader to perceive that they are connected and "invent a variety of reasons" how.[389] In this passage, the connection between a name and oil is not clear, but on account of the compact juxtaposition the reader is led to, as Empson describes, "consider their relations for himself." Lastly, the meaning of the first line is made ambiguous by the second.[390] A good name may be better than oil because reputation is better than possessions or death is better than life. This, ostensibly, is illogical and causes the meaning of the first line to be ambiguous because the reader is attempting to search out a connection.[391]

[388] W. Empson, *Seven Types of Ambiguity* (Cleveland: Meridian Books, 1963), 30.
[389] Berlin, *Dynamics of Biblical Parallelism*, 6; Empson, *Seven Types of Ambiguity*, 30.
[390] Berlin speaks about the role of ambiguity and disambiguation in parallelism (*Dynamics of Biblical Parallelism*, 96–99).
[391] This interesting proverb has a variety of interpretations. Kugel's interpretation is one of the most interesting I have encountered. He writes "the trouble with precious oil is that it is extremely fragile and spoils easily. What is of obvious value one day is completely worthless the next. The value of a name is quite the opposite: intangible, it is thus protected from the physical decay of the world. Now a newborn child is like the precious oil in that he is entirely physical—no qualities, no character, in fact, *no name*, at least not for a while. As he grows he gains these less tangible attributes; then, as he ages, his physical existence begins to decay. On the day of his death, all that will remain is the intangible, the name; that day will be "better" in that on it the process of building the name (which only began at birth) will be complete" (*Idea of Biblical Poetry*, 10). This proverb also elicits the story of Solon and Croesus in Herodotus, in which Croesus finally realizes, before his imminent immolation at the hands of Cyrus, the truth of Solon's wisdom and claims that "no man could be called happy until he was dead." See A. De Sélincourt and J. Marincola, *Herodotus: The Histories* (London: Penguin, 2003), 1:86. The day of death is better than the day of birth because one's name and fortunes are no longer subject to the "instability of human things"—like fine oil which so easily spoils.

From a linguistic point of view this can be described as similarity superimposed on contiguity.[392] Terseness is characteristic of much of literary language in general. Waugh states that

> in any linguistic discourse there is a constant interplay of two major dichotomies: explicitness vs. ellipsis on the one hand and redundancy vs. ambiguity on the other hand…Now a poem which is focused upon itself and upon the sign as sign, plays both of these dichotomies, and while on the one hand poetic expression may be elliptic, on the other hand it extracts from the reduced expressions a multiplicity of meaning.[393]

Thus there is a constant tension in all discourse between the element of explicitness and ellipsis. Terseness is not confined to Hebrew poetry (vs. prose) and is found in this sense throughout narrative texts as well. This feature of Hebrew narrative, amongst others, is what struck E. Auerbach when comparing the style of the Odyssey and the *Akedah* in Genesis, which left him with the impression that the biblical story was "fraught with background." Auerbach's comments on the biblical style are worth repeating:

> [In the story of the *Akedah* one finds] the externalization of only so much of the phenomena as is necessary for the purpose of the narrative, all else left in obscurity; the decisive points of the narrative alone are emphasized, what lies between is nonexistent; time and place are undefined and call for interpretation; thoughts and feeling remain unexpressed, are only suggested by the silence and the fragmentary speeches; the whole, permeated with the most unrelieved suspense and directed toward a single goal (and to that extent far more of a unity), remains mysterious and "fraught with background."[394]

This laconic nature of biblical narrative is heightened in poetic texts, where parallelism is the constitutive device. Thus, Kugel states that terseness characterizes "many of the passages in which parallelism is most visible" because it is "a form of heightening in biblical style, indeed, one of the most striking and commonly used."[395]

---

[392] Jakobson states that "in poetry similarity is superimposed on contiguity" (*Linguists and Poetics*, 602).
[393] Waugh, "The Poetic Function," 73.
[394] E. Auerbach, *Mimesis: The Representation of Reality in Western Literature* (trans. W. Trask; Princeton: Princeton University Press, 1953), 11–12. Auerbach also comments that the biblical style is characterized with "abruptness, suggestive influence of the unexpressed, 'background' quality, a multiplicity of meanings and the need for interpretation" (*Mimesis*, 23). Terseness is only one aspect of the biblical style that Auerbach found striking in comparison to Homer, but it surely contributed mightily to his impression.
[395] Kugel, *Idea of Biblical Poetry*, 87.

### 2.8.1 ELLIPSIS

Kugel also describes terseness as language in which "signposts of ordinary discourse have been stripped away."[396] What are these so-called "signposts"? It has been long recognized that poetry omits certain grammatical and syntactical features that are typically present in prose.[397] For example, there is an absence of specific linguistic features such as the object marker את, the article ה,[398] and a reduced use of the *waw* conjunction.[399] There is also an omission of indicators of subordinate relationships between clauses such as אשר.[400] Oftentimes, there is an omission of personal suffixes with verbs, prepositions and nouns. Kugel summarizes that "the effect created by all these various ellipses is that of concision and a certain gnomic quality [that] heightens attention and sets the discourse off as special and carefully made."[401]

Berlin also connects terseness, or the "paratactic style of biblical poetry," to heightened attention to the text.[402] It is terseness combined with parallelism that distinguishes poetry from prose. According to Berlin, the difference between "poetic and non-poetic texts is a matter of degree" and there are not different kinds of parallelism [in poetic and non-poetic texts] but only different "perceptions of their dominance."[403] This dominance of parallelism is "not just of quantity, for large amounts can be found in prose, but also a factor of the terseness which tends

---

[396] Kugel, *Idea of Biblical Poetry*, 87.

[397] A. Blommerde, *Northwest Semitic Grammar and Job* (BibOr 22; Rome: Pontifical Biblical Institute, 1969), 34–35; M. Dahood, *Psalms III. 101–150* (AB 17a; Garden City: Doubleday, 1970), 429–44; S. Greenfield, "Ellipsis and Meaning in Poetry," *Texas Studies on Language and Literature* 13 (1971): 137–47; C. Miller, "A Linguistic Approach to Ellipsis in Biblical Poetry (or, What to Do When Exegesis of What is There Depends on What Isn't)," *BBR* 13 (2003): 251–70; Watson, *Classical Hebrew Poetry*, 303–06; Kugel, *Idea of Biblical Poetry*, 90–104.

[398] On the omission of the article in poetry see F. Andersen and D. Forbes, "Prose Particle Counts of the Hebrew Bible," in *The Word of the Lord Shall Go Forth: Essays in Honor of David Noel Freedman in Celebration of His Sixtieth Birthday* (eds. C. Meyers and M. O'Connor; Winona Lake: Eisenbrauns, 1983), 165–68. Freedman and Cross, following Albright, both think that definite article is late and rare in early poetic texts because of the conservatism of poetic style (Freedman, "Pottery, Poetry, and Prophecy," 2–4). Kugel objects by pointing to their absence in some later prophetic writings (*Idea of Biblical Poetry*, 89).

[399] It should be emphasized that linguists have shown that there does not need to be connectives for a sentence to be connected. T. van Dijk concludes after examining different forms of connectives, such as adverbs, particles and conjunctions, that "connection is not dependent on the presence of connectives," and "conversely, the presence of connectives does not make sentences connected" (*Text and Context*, 46). The connectedness is created by an inherent semantic connectedness of coherent discourse (Berlin, *Dynamics of Biblical Parallelism*, 93; van Dijk, *Text and Context*, 88–90). This is *a propos* to terseness where it is precisely this lack of connectives, in combination with semantic connectedness created by parallel structures, that creates the perception of equivalence.

[400] Some authors argue that because these features (כי,את, and אשר) are rare in poetry, when they do occur, they must be original (Freedman, "Pottery, Poetry, and Prophecy," 1–22).

[401] Kugel, *Idea of Biblical Poetry*, 92.

[402] Berlin defines this as "the lines are placed one after the other with no connective or with the common, multivalent conjunction *waw*; rarely is a subordinate relationship indicated on the surface of the text" (*Dynamics of Biblical Parallelism*, 6).

[403] Berlin, *Dynamics of Biblical Parallelism*, 5.

to produce phonetic and syntactic balance in parallel lines." Thus it is the high incidence of terseness combined with parallelism which distinguishes these features as the constitutive device upon which the text was built.

### 2.8.2 COMPENSATION

There is a "natural alliance" between terseness and parallelism because parallelism encourages ellipsis.[404] Terseness creates a measurable amount of rhythm, which has (as Kugel points out) contributed to the search for meter. Oftentimes cola within a bicolon line maintain balance by adding a word to one colon in order to accommodate ellipsis of a word or phrase in the other colon. In this manner, one of the corollaries of terseness is the creation of a "certain regularity of length in clause after clause and (where lines are binary) line after line."[405] This phenomenon of adding a word in the second of two consecutive clauses is known as compensation.

Kugel describes compensation as "a semantic relationship [where] the entire B clause is in apposition to part of the A."[406] Kugel cites the example of Psalm 12:4: "*The Lord cuts off* all lips of falsehood, a tongue speaking lies." Here a single word or phrase (The Lord cuts off) does "double duty (is stated in one half and merely implied in the other) [and] a potential imbalance is created: one side will be longer than the other."[407] This imbalance is rectified by an addition of a term or terms in the B clause. Gray called this phenomenon compensatory lengthening (known also by Gordon as ballasting).[408] Both of these terms imply different aspects about what is taking place.

Compensatory lengthening implies that both clauses on each side of the caesura need to be of equal length and therefore an extra word was added.[409] The term ballasting implies that the extra word or phrase acts like a weight on a balancing scale. Kugel argues that both of these implications are incorrect by demonstrating that the extra element is not simply added to compensate for the length but provides essential additional information which is crucial for

[404] Kugel, *Idea of Biblical Poetry*, 93.
[405] Kugel, *Idea of Biblical Poetry*, 71.
[406] Kugel, *Idea of Biblical Poetry*, 45.
[407] Kugel, *Idea of Biblical Poetry*, 46.
[408] Collins also offers a linguistic description of ellipsis and compensation, which he calls deletion. Deletion is one of the rules of transformative grammar (generative grammar) whereby a given constituent of a line may not be present in the surface structure, even though it is present in the deep structure (*Line-Forms in Hebrew Poetry*, 40).
[409] Notice the assumption of regular meter is again affecting the view of parallelism.

understanding the semantic force of the parallelism.[410] In many cases the verb was omitted in the B clause specifically in order to include the additional phrase, which then becomes the lynchpin of the entire couplet. Berlin also understands this as the function of compensation: "the words which are gapped or left unparalleled are those which the verse wants to deemphasize; the emphasis is on the words that are repeated or paralleled."[411]

## 2.9 PARONOMASIA

Paronomasia is most simply defined as word play: the juxtaposition or combination of words that sound alike. The definition of paronomasia extends into the fairly fluid borders it has with alliteration.[412] This dissertation will only discuss paronomasia in its broadest sense, i.e., sound patterning.[413] Some scholars associate paronomasia with a grammatical pun in the sense that it turns on some ambiguity or similarity in morphology and syntax.[414] Other scholars, such as Berlin, equate paronomasia with phonological parallelism.[415] Berlin's discussion of phonologic parallelism only includes alliteration, which is essentially equivalent to her neologism "sound pairs," and leaves out assonance. A sound pair is "the repetition in parallel words or lines of the same or similar consonants in any order within close proximity."[416] They form all the typical patterns that one finds in semantic patterning such as aabb, abab, and abba.

### 2.9.1 SOUND PATTERNING

As we have already noted, one of the characteristics of poetry is its organized and unified language. Sound patterning is one of the ways in which poetic language is tied together and organized. This use of sound in the poetic function of language, as linguists have pointed out, is much different than in quotidian referential speech. The poetic function uses sound in ways that are atypical of referential speech in order to the focus message on itself (rather than on the

[410] Kugel, *Idea of Biblical Poetry*, 47.
[411] Berlin, *Dynamics of Biblical Parallelism*, 96.
[412] B. Dupriez, "Paronomasia," in *A Dictionary of Literary Devices* (trans. A. Halsall; Toronto: Toronto University Press, 1991), 328–29.
[413] This is not an idiosyncratic understanding of this word. The classic study of sound patterning in Hebrew poetry by I. Casanowicz lists the following types of paronomasia: alliteration, rime [*sic*!], assonance, epanastrophe, play on words, and play on proper nouns (I. Casanowicz, *Paronomasia in the Old Testament* (Boston: Norwood Press, 1894), 1–7, 30–43. More recently, see J. Sasson, "Wordplay in the OT," *IBD Supplement* (Nashville: Abingdon, 1976), 968–70.
[414] A. Welsh, "Pun," in *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993), 1005.
[415] Berlin, *Dynamics of Biblical Parallelism*, 103.
[416] Berlin, *Dynamics of Biblical Parallelism*, 104.

referent of the message). The proverb from Ecclesiastes 7:1 is again instructive. In Hebrew, the first colon forms a phonologic chiasmus between the hemistiches. The phrase "better is a name than good oil" is transliterated as *tôb šēm m[in] šemen tôb*. Notice the "in" from "*min*" is elided, but nonetheless the phonologic parallelism between *šēm and šemen* (i.e, *šēm m[in]* and *šemen*) is striking. This paronomasia focuses the message on itself: the similarity in sound between "name" שם and "oil" שמן semantically equates those two words, and the phonologic chiasmus points to the centrality of מן as the crux of the colon (i.e., מן denotes comparison).

**Table 21: Phonologic Chiasmus in Ecclesiastes 7:1**

| | | | |
|---|---|---|---|
| *tôb* | טוב | | |
| *šēm* | | שם | |
| *min* | | | מ[ן] |
| *šemen* | | שמן | |
| *tôb* | טוב | | |

Thus, the poetic function uses sound to focus attention on certain aspects of a line or lines of verse. It heightens our attention to specific aspects of the text and the text as a whole; additionally, it heightens awareness that we are reading is poetry. It can also cause us connect words or phrases in order to "reveal hidden possibilities of semantic relations between words."[417] The effects that sound patterning plays in poetry are manifold, which is aptly summarized by the *New Princeton Encyclopedia of Poetry and Poetics*:

> [i]n general the movement of thought is forward, towards completion, partial or culminative, which we all require. Sound patterning complicates this movement: slows it, often; changes sentence rhythms, prose emphases; makes us dwell on words we should otherwise, perhaps, attend to less; multiplies our awareness, our kinds of awareness. Structures of sound the existence and force of which we register in the words that complete them coexist with syntactic structures, and all these relate to one another, affect one another, orchestrate the flow of thought.[418]

Linguists have stressed that similarity in sound implies a similarity in meaning or, put another way, there is a connection between sound and meaning.[419] Berlin applies this to her

[417] J. Mukarovsky, *On Poetic Language* (trans. J. Burbank and P. Steiner; Lisse: Peter de Ridder Press, 1967), 28.
[418] E. Weismiller, "Sound Effects in Poetry," in *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993), 1182.
[419] Hrushovski's article on the meaning of sound patterns in poetry is pertinent. He argues that although sounds do not have intrinsic meaning, they do have certain effects which, when combined with semantic elements, can "shift

theory of the role of sound pattern in parallelism: "just as similarity of syntactic structure leads to the perception of a correspondence in meaning; phonologic similarity or equivalence promotes the perception of a semantic equivalence."[420] Nowottny describes this as the ordering of corporeality so as to "focus our attention on the most important conceptual relations involved in a statement. Features of sound and spelling can emphasize meaning."[421] Even if the connection is false, similarities in sound lead the reader to seek out a connection between meaning and sound.[422] Jakobson noted well this effect of sound when he states that

> equivalence in sound, projected into the sequence as its constitutive principle, inevitably invokes semantic equivalence, and on any linguistic level any constituent of such a sequence prompts one of the two correlative experience which Hopkins neatly defined as "comparison for likeness' sake" and "comparison for unlikeness' sake."[423]

The crux of this argument for the use of sound in poetry is that the sound must be perceivable and dominant. There are a variety of ways in which a sound can draw attention to itself. The two which will be focused on in this dissertation are proximity and quantity. Linguists have noted that the dominance of sound is certainly foregrounded by contiguity and dense patterning. Jakobson argues that "in a sequence, where similarity is superimposed on contiguity, two similar phonemic sequences near to each other are prone to assume a paronomastic function."[424] This is especially the case when other factors of a line such as grammar or syntax are more obscure. Y. Lotman's assertion is also appropriate, as he states that "the role of recurrent sound units in linking a poem increases as grammatical cohesiveness within the poem diminishes. Where syntactic linkage is obscure…sound recurrence may compensate."[425] Berlin also notes that sound patterning "enhances the perception of correspondence between the lines. When it is a lexical-semantic pair, the bond between them is reinforced; when the sound pair is not a lexical-semantic pair, it can be said to replace such a pair."[426] In this way similar to the other forms of parallelism sound patterning helps to

---

the center of gravity from one direction of meaning to another" (B. Hrushovski, "The Meaning of Sound Patterns in Poetry: An Interaction Theory," *Poetics Today* 2 [1980]: 44).

[420] Berlin, *Dynamics of Biblical Parallelism*, 112.
[421] Notwottny, *The Language Poets Use*, 5.
[422] Empson, *Seven Types of Ambiguity*, 14–26.
[423] Jakobson, *Linguists and Poetics*, 368.
[424] Jakobson, *Linguists and Poetics*, 372.
[425] Y. Lotman, *Analysis of the Poetic Text* (trans. D. Johnson; Ann Arbor: Ardis, 1976), xxii.
[426] Berlin, *Dynamics of Biblical Parallelism*, 111.

"superimpose similarity upon the contiguity of the lines."[427] Overall, repetition of a sound can draw attention to a sound's dominance and help the reader to "transfer a quality, a tone, a connotation, from the domain of meaning to the sound pattern."[428]

### 2.9.2 ALLITERATION

One of the peculiar difficulties of analyzing sound patterns in Hebrew poetry at Qumran is that we only have the consonantal text. This makes it difficult at best, and conjectural at worst, to know the actual sound of Hebrew poetry.[429] As Alter has pointed out when considering this problem,

> certain distinctions among consonants have been shifted or blurred over the centuries, and what is worse, we cannot be entirely sure we know where accents originally fell, what the original system of vowels and syllabification was, or whether there were audible changes in these phonetic features during the several hundred years spanned by biblical poetry.[430]

On account of this difficulty, this dissertation will not discuss assonance, which deals with the repetition of vowels. Likewise, consonance, which concerns the repetition of the same consonant or group of consonants with a change in interweaving vowels ("without interweaving vowel echo"), will not be dealt with *per se* but will be subsumed under the category of alliteration.[431]

Another complicating factor is that there are a plethora of conflicting definitions and a bewildering amount of technical terminology to describe sound patterns in poetry.[432] Most basically, alliteration is the repetition of the same sounds or syllables which produces an artistic effect.[433] This is, perhaps, too broad of a definition. Most definitions restrict this to the

---

[427] Berlin, *Dynamics of Biblical Parallelism*, 111.
[428] Hrushovski, "The Meaning of Sound Patterns in Poetry," 42.
[429] Concerning the differences in phonology between biblical Hebrew and Tiberian Hebrew see A. Coetzee, *Tiberian Hebrew Phonology: Focusing on Consonant Clusters* (Studia Semitica Neerlandica 38; Assen: Van Gorcum, 1999), 1–7.
[430] R. Alter, "Dynamics of Parallelism," *The Hebrew University Studies on Literature* 11 (1983): 72–73. See also Holladay, who gives a concise list of reasons why discussion of "assonance runs the risk of subjectivity" (W. Holladay, "Form and Word-Play in David's Lament over Saul and Jonathan," *VT* 20 [1970]: 157–62). He argues that analysis of word-play should be between consonants and not vowels.
[431] P. Adams, "Consonance," in *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993), 236.
[432] Cotter gives an excellent summary of the confusion and "multiplication of terms and devices" (*A Study of Job 4–5*, 28–29).
[433] O. Rankin, "Alliteration in Hebrew Poetry," *JTS* 31 (1930): 285–91; A. Yorski, "Alliteration" in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1974), 29.

recurrence of *consonantal* sound within the same verse.[434] This is even further defined in the *The New Princeton Encyclopedia of Poetry and Poetics* as "the repetition of the sound of an initial consonant or consonant cluster in *stressed syllables* close enough to each other for the ear to be affected [italic added]" [435] This, for the purposes of this dissertation, is too narrow on account of the difficulties of analyzing sound in un-pointed Hebrew. I will not factor in stressed syllables in my discussion.

## 2.10 Structure of Hebrew Poetry

The bulk of the discussion concerning the structure of Hebrew poetry concerns the existence of structural units larger than the colon and line. The existence of colon and line is manifested through the forms of parallelism, but the existence of the strophe or other higher structural units, and how one may demarcate these units, has been an ongoing question within scholarship. The search for structure in Hebrew poetry in modern scholarship and its relationship to both meter and parallelism finds its origin in 19th-century German scholarship. F. Köster proposed a theory concerning the strophic nature of the Psalms, Job and Ecclesiastes which closely associated strophic structure with parallelism.[436] His views of parallelism were ultimately dependent upon Lowthian perceptions of synthetic parallelism, which led to critiques of his method in subsequent scholarship, such as Gray.[437] Furthermore, Köster viewed an

[434] Watson, *Classical Hebrew Poetry*, 225. This definition seems to be within a tolerable range of many biblical and linguistic critics who discuss alliteration with perhaps the caveat that the repetition *should* be of initial consonants and is *preferably* stressed. See, M. Goff, "Alliteration and the Sacred: A Study of 'Be Fertile and Increase,'" *HeyJ* 38 (1997): 413–26; Alonso Schökel, *A Manual of Hebrew Poetics*, 41; Kiparsky, "Stress, Syntax, and Meter," 240; Lotman, *Analysis of the Poetic Text*, 61; Pardee, *Ugaritic and Hebrew Poetic Parallelism*, 53.

[435] P. Adams, "Alliteration," in *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993), 36. Notice the discrepancy between the definition of alliteration between *The New Princeton Encyclopedia of Poetry and Poetics* (1993), which is much narrower, and the older version titled *Princeton Encyclopedia of Poetry and Poetics* (1974), which allows for a much broader understanding.

[436] F. Köster, "Die Strophen, oder der Parallelismus der Verse der hebräischen Poesie untersucht," *TSK* 4 (1831): 40–114; idem, *Das Buch Hiob und der Prediger Salomo nach ihrer strophischen Anordnung übersetzt* (Schelzwig: Im Königlichen Taubstummen Institute, 1831). Köster states, "Wie die Verse aus einer Zusammenfassen paralleler Glieder entstehn, eben so bilden sich durch Zusamenfassung paralleler Verse gewisse Strophen" (*Das Buch Hiob*, viii).

[437] Gray, *Forms of Hebrew Poetry*, 192–97. Gray comments that, "since Köster has previously admitted that the parallelism between verse-groups is synthetic, and since, as I have maintained, synthetic parallelism is really not parallelism, all that Köster succeeds in maintaining is that in every Hebrew poem there is between verse-groups a parallelism that is generally of the type that is, strictly speaking, not parallelism at all. And this is only a roundabout way of saying that in Hebrew poems there are greater sense-divisions than those of the successive single distichs; and this, as I have suggested above, though scarcely true of all, is true of very many Hebrew poems" (*Forms of Hebrew Poetry*, 193). I would rebut Gray's argument here with the hindsight critique that Gray has shown that Köster's taxonomy of parallelism is faulty, not that strophes are not organized around forms of parallelism.

intrinsic relationship between strophic structure and symmetry, which Gray also keenly points out lacks in a great many strophic divisions.[438]

Gray also briefly considers strophic structure in a chapter concerning rhythm. He concludes that, although there are clear examples of strophic divisions in certain alphabetic acrostic psalms, the evidence is inconsistent and insufficient to demonstrate that all Hebrew poetry consisted of strophes.[439] Overall, Gray's objections led him to the conclusion that the strophe is one of the forms of *some* Hebrew poetry, but it is not as prevalent as previous studies had argued. Furthermore, because of the irregularities of strophic structure, it must mean "simply a verse-paragraph of indeterminate length uncontrolled by any formal artistic scheme."[440] Overall, Gray's treatment of strophes can be characterized as more of a reaction to previous scholarship than a formulation of his own thought concerning strophes.[441]

Another scholar who made significant contributions towards the understanding of structure in Hebrew poetry is P. Auffret. He approaches poetry with less of a programmatic viewpoint and has presented an argument about the structure of Hebrew poetry based on several independent analyses of various psalms.[442] Although he has never written a book entirely

---

[438] Gray points out that, as Köster admits, in some poems the strophes are equal length but the majority of poems contain strophes of unequal length. He criticizes the "basic unit of calculation" that is used by Köster as not clearly defined or consistently used. Thus, he accuses Köster of achieving symmetry through manipulation (*Forms of Hebrew Poetry*, 194–95). Gray also criticizes Müller, who had written an extensive monograph on strophes in Hebrew poetry influenced by the work of Köster, upon this same basis (*Forms of Hebrew Poetry*, 195–97). See D. Müller, *Die Propheten in ihrer ursprünglichen Form* (Band 1; Wien: Alfred Hölder, 1896).

[439] The use of alphabetic acrostic and refrains are the only devices Gray considers as evidence for strophes (*Forms of Hebrew Poetry*, 187–89).

[440] Gray, *Forms of Hebrew Poetry*, 192.

[441] The most exhaustive analysis of the strophe in Hebrew poetry in the early part of the 20th century came from C. Kraft's revised dissertation, *The Strophic Structure of Hebrew Poetry*. See C. Kraft, *The Strophic Structure of Hebrew Poetry as Illustrated in the First Book of the Psalter* (Chicago: University of Chicago Press, 1938). Kraft argues that the structure of Hebrew poetry is not based on rigid rules of composition or meter, but nonetheless Hebrew poetry includes both strophes and, with lesser certainty, stanzas (*The Strophic Structure of Hebrew Poetry*, 104–10). His identification of these units is primarily based on semantics and a train of thought developed between strophes within a poem (*The Strophic Structure of Hebrew Poetry*, 1–33). Strophes, he concludes, are an integral part of the structure of Hebrew poetry and usually consist of groups of bicolon or tricolon lines (*The Strophic Structure of Hebrew Poetry*, 105–107).

[442] The bulk of Auffret's work is contained in collections of previously published articles. See P. Auffret, *Hymnes d'Égypte et d'Israël: Études de structures littéraires* (OBO 34; Göttingen: Vandenhoeck & Ruprecht, 1981); idem, *La sagesse a bâti sa maison: Études de structures littéraires dans l'Ancien Testament et spécialement dans les Psaumes* (OBO 49; Göttingen: Vandenhoeck & Ruprecht, 1982); idem, *Voyez de vos yeux: Étude structurelle de vingt psaumes, dont le psaume 119* (VTSup 48; Leiden: Brill, 1993); idem, *Merveilles à nos yeux: Étude structurelle de vingt psaumes dont celui de 1 Ch 16, 8–36* (BZAW 235; Berlin: De Gruyter, 1995); idem, *Là montent les tribus: Étude structurelle de la collection des Psaumes des Montées, d'Ex 15, 1–18, et des rapports entre eux* (BZAW 289; Berlin: De Gruyter, 1999); idem, *Que seulement de tes yeux tu regardes…Études structurelle de treize psaumes* (BZAW 330; Berlin: de Gruyter, 2003); idem, *Qu'elle soit vue chez tes serviteurs, ton œuvre! Nouvelle étude structurelle de dix-sept psaumes* (Lyon: Profac, 2006).

devoted to the structure of Hebrew poetry, his highly analytical and detailed exegesis cumulatively mount an impressive argument that Hebrew poetry contains cola, lines, strophes, and stanzas.[443] Auffret's structural division is based on a panoply of evidence such as: 1) metaphor, 2) the repetition of words or phrases (keywords or phrases), 3) parallelisms and 4) the number of words, lines and strophes within a structural unit.[444] Auffret often argues for concentric arrangement of structure *within* the Psalms and even discovers similar structures *between* Psalms.[445] The work of Auffret has shown that, at least in specific Psalms, strophes do exist. The questions regarding how to formulate what a strophe consists of, or how a strophe may be defined, were further addressed in Dutch scholarship.

### 2.10.1 KAMPEN SCHOOL

A group of scholars comprised of graduates and faculty of the Kampen School of Theology in the Netherlands have proposed a definition for the structure of Northwest Semitic poetry and a methodology to delimit the various levels of structure. The seminal work of this method is the Dutch dissertation of P. van der Lugt written under the supervision of J. de Moor.[446] Fortunately, an overview of the Kampen School's method was presented in English in the introduction to a collection of articles which applied this method to a variety of Hebrew and Ugaritic poetic texts.[447] In the preface to this volume, W. van der Meer and de Moor propose a specific step-by-step procedure for demarcating the structure of Hebrew and other Northwestern Semitic poetry, which is then explained in depth in the introductory essay by M. Korpel and de Moor.[448] The essence of this ten-step procedure is as follows: 1) translation and textual criticism; 2) division of the poem into poetical verses according to a) the Masoretic conjunctive and disjunctive accents, b) internal parallelism between cola and c) word pairs; 3) division of the

[443] Auffret, *La sagesse a bâti sa maison*, 70–129, 350–447.
[444] Auffret, *La sagesse a bâti sa maison*, 339–480.
[445] Auffret, *La sagesse a bâti sa maison*, 120–34. Auffret's approach shows many similarities with R. Meynet's, whose work has also focused on the analysis of the structure of biblical poetry. See R. Meynet, *Rhetorical Analysis: An Introduction to Biblical Rhetoric* (JSOTSup 256; Sheffield: Sheffield Academic Press, 1998). Meynet often searches for structure based on concentric, chiastic, or linear parallelisms within the poem (*Rhetorical Analysis*, 199–309). Although his terminology (point, paragraph, section, part) is different from Auffret, Meynet's methodology for delimitation of these sections is often based on grammatical, morphologic, and semantic parallelisms (*Rhetorical Analysis*, 182–98).
[446] P. van der Lugt, *Strofische structuren in de Bijbels-Hebreeuwse poëzie: de geschiedenis van het onderzoek en een bijdrage tot de theorievorming omtrent de strofenbouw van de Psalmen* (Dissertationes Neerlandicae: series theologica; Kampen: J. H. Kok, 1980).
[447] M. Korpel and J. de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 1–61.
[448] W. van der Meer and J. de Moor, "Preface," in *Structural Analysis*, vii–ix.

poem into ascending units according to external parallelism and content; 4) production of a concordance of all words, including suffixes, used in the passage, and 5) detection of markers of separation such as vocatives, imperatives, deictic particles, and syntactic constructions.

Korpel and de Moor apply this method to various Ugaritic and Hebrew examples and argue that there are several levels of structure within poetic texts. It is important to stress at the outset, as they have done, that "*within certain limits every structural unit could be expanded or contracted, as the singers saw fit* [italics original]."[449] This results in broad definitions for each structural unit, which account for the wide discrepancies between the different types of poetry. The smallest level is the foot, which is described as "a word containing at least one stressed syllable" but could extend up to as many as eight syllables.[450] The colon contains one to six words, and the average length of a colon is three words.[451] Korpel and de Moor then go on to define the verse, which they note typically constitutes a bicolon line,[452] strophe,[453] canticle,[454] sub-canto and canto.[455] In addition to this structure, Korpel and de Moor argue that there is a distinct symmetry in Northwest Semitic poetry: it exhibits a tendency to contain roughly the same amount of syllables per colon and cola per line.[456] Additionally, they note a high level of symmetry in the upper structural levels (canticle, sub-canto and canto) even if they vary widely in length.[457] This symmetry is often found in concentric structures formed through external parallelisms.[458]

Overall, the basis for division of the poem into its constituent units as delineated by Korpel and de Moor can be summarized into three broad categories. First, they pay close attention to textual delimitation markers such as cantillation marks, *vacats*, or word markers in Ugaritic texts. Secondly, and most preeminently, they rely on internal and external parallelisms between cola and lines to demarcate strophes.[459] Forms of grammatic and syntactic markers,

[449] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 2.
[450] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 2–3.
[451] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 4, 12.
[452] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 14–15.
[453] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 29–38.
[454] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 38–44.
[455] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 44–52.
[456] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 3, 32.
[457] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 56.
[458] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 54, 60.
[459] Internal parallelism, according to their usage, is any form of parallelism between adjacent cola at the level of a verse and external parallelism refers to parallelism across multiple verses. Korpel and de Moor, "Fundamentals of

such as the use of infinitives or vocatives, can also signal strophic boundaries. Lastly, content also plays an important role in demarcation of larger textual units such as the strophe and beyond.

This system, which shares many similarities with O'Connor up to the level of the colon, has attracted the attention of some scholars for its consistent and replicable nature.[460] As the various studies in *The Structural Analysis of Biblical and Canaanite Poetry* show, this methodology can be applied with a fair amount of unanimity to a broad range of texts with consistent results.[461] This consistency, in my opinion, is due to the fairly objective criteria and uniform procedure which allows for a flexible application to divergent texts.

I will not exhaustively comment here on all the shortcomings of this approach but will instead only discuss those which impinge upon my own methodology in this dissertation. Overall, my own methodology shares many similarities with the Kampen School, especially on the level of colon, line and strophe. One problem with this methodology, which this dissertation will spend a considerable amount of work addressing, derives from the Kampen School's reliance upon external parallelism as the chief method of demarcation of textual units. They do not outline in their procedure a clear method to identify forms of parallelism, nor do they systematically discuss the forms of parallelism. Methodologically, this is problematic because it assumes that each practitioner of this method will have similar theories of parallelism and apply harmonious taxonomies to the text. Additionally, and even more problematic, their understanding of parallelism is *prima facie* based on Lowthian conceptions, which has already been shown as critically flawed and outdated.[462] Overall, these deficiencies do not undermine

---

Ugaritic and Hebrew Poetry," 5. Division of the poem into strophic and larger units is based on content and external parallelisms.

[460] They state outright that the "colon cannot be the sole or even the most important building block of North-West Semitic poetry simply because very often the colon is an incomplete sentence, either running on in the next colon, or truncated by ellipsis" (Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 14). This is in sharp distinction to O'Connor who essentially treats the colon as the most basic building block of Hebrew Poetry. See section §2.3 for a discussion of O'Connor.

[461] De Hoop, "The Book of Jonah as Poetry," 156–71; W. van der Meer, "Psalm 110: A Psalm of Rehabilitation?" in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 207–34; P. van der Lugt, "Strophes and Stanzas in the Book of Job," in *The Structural Analysis of Biblical and Canaanite Poetry*, 235–64; J. Renkema, "The Literary Structure of Lamentations (I–IV)," in *The Structural Analysis of Biblical and Canaanite Poetry*, 294–396.

[462] They do not define parallelism or a specific taxonomy of parallelism. They only offer one brief comment which criticizes Lowth's category of synthetic parallelism, but seem content to use his category of synonymous parallelism (Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 5). They also extensively employ the use of word pairs in Ugaritic and Hebrew. See §2.6 for A. Berlin's critique of stock words pairs in Hebrew.

the value or validity of this system as long *as a theory and taxonomy of parallelism are clearly defined*.

Another area that poses some problems is the identification of the smallest and largest textual units. The identification of the foot, similar to the definition of parallelism, assumes that the reader can identify the number of stressed and unstressed syllables in the text.[463] This poses a critical problem due to the nature of many texts, such as the texts from the DSS or Ugaritic texts from Ras Shamra, which are un-pointed consonantal texts. Additionally, it assumes a certain measure of unanimity in the identification of a stressed and unstressed syllable. However, un-pointed texts can be scanned in a plethora of manners resulting in erratic and varying results.

When one turns to their definition of larger textual units, their certitude of identification decreases proportionally to the increased size of the poetic unit: the larger the textual division gets, the more difficult it is to ascertain its boundaries.[464] Despite this, they still claim that there is a "high degree of symmetry" on these higher levels (canto, sub-canto and canticle).[465] Additionally, the larger sections (canto and canticle) are distinguished primarily on the basis of content. This is problematic for two reasons. Firstly, as their level of certitude about the demarcation of these higher textual units diminishes, *so also* should their claims about symmetries between or within these structures. Secondly, this is problematic because meaning is based on interpretation and therefore to a large degree dependent upon the reader. The poet's intentions are, of course, beyond the scope of any modern interpreter. This problem, however, is not insurmountable in my opinion. Rather, it only points out that the structural division of a text is to some extent based on the perception of meaning. Furthermore, it highlights the fact that divisions of the text beyond the level of the strophe are by nature highly tenuous. Any proposed divisions beyond the level of the strophe should be based on content, parallelisms and other grammatic markers (e.g., use of independent personal pronouns or other poetic devices).

Korpel and de Moor insist that there exist larger units (verse, strophe and canticle) in Hebrew poetry on the basis of syntax and in particular the existence of the run-on sentence.[466] They argue that "the verse cannot be the largest building block of the poetry of Canaanites and

[463] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 3.
[464] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 42–43.
[465] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 56.
[466] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 38–39.

Israelites because in too many cases a sentence runs on from one verse into another."[467] In other words, the run-on sentence indicates continuity between verses or strophes and henceforth indicates the existence of higher textual units. In my opinion, run-on sentences in Hebrew poetry should be understood as an artifact of the paratactic nature of Hebrew poetry and Korpel and de Moor would be better served to focus on forms of parallelism and content to demarcate larger structural units.

### 2.10.2 J. FOKKELMAN

J. Fokkelman has presented a theory of parallelism and poetic structure that shares some points of similarities with the Kampen School but also offers a unique and fresh perspective towards textual structure.[468] In his introductory textbook, he explains his views of poetry, parallelism and the various structures of Hebrew poetry that are exposited in detail in his ongoing work on Hebrew poetry elsewhere.[469] Fokkelman believes that Hebrew poetry is organized according to both meter and parallelism and his view of parallelism is especially influenced by the work of Kugel and Berlin.[470] Fokkelman also believes in syllabic meter and counts both unstressed and stressed syllables to determine poetic structure.[471] For example, he argues that most of the Psalms, Job and Proverbs average an identical number of syllables per colon. Thus, he emphasizes the fact that the poets counted syllables and were highly concerned with prosody. Overall, Fokkelman searches for order and structure in his interpretation of the poem, arguing that structure is the key to understanding biblical poetry. He claims that "one

[467] Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 29. They also use this same basis to claim that "the strophe is not the highest structural unit in North-West Semitic Poetry because fairly often a sentence runs on through several strophes" (idem, *Structural Analysis*, 38). They use the example of Ps 64:2–5.
[468] Similarities include the use of various forms of parallelism to delimit colon, verse, strophe and stanza. Although Fokkelman claims that the colon consists in a specific quantity of stressed syllables, he also often appeals to forms of parallelism to demarcate cola and line. For example, see his exposition of Ps 137:5–6, which demarcates cola based on chiastic parallelisms between the cola (*Reading Biblical Poetry*, 61–62). However, there are also some striking similarities especially when one considers his view of meter and syllable counting. For example, the Kampen School hyperbolically claims that "the number [of syllables per foot] was never rigidly fixed and therefore any kind of real metre [*sic*!] is sought in vain in ancient North-Western Semitic poetry. For this reason *the counting of syllables* or even characters *is a meaningless occupation* [italics added]" (Korpel and de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," 2–3). Fokkelman is also at odds with the Kampen School in his view of stock word pairs (*Reading Biblical Poetry*, 64–65). I am in agreement with Fokkelman on this point.
[469] J. Fokkelman, *Major Poems of the Hebrew Bible* (4 vols.; SSN 37, 41, 43, and 47; Assen: Van Gorcum, 1998, 2000, 2003, and 2004).
[470] Fokkelman, *Reading Biblical Poetry*, 73–86.
[471] Fokkelman, *Reading Biblical Poetry*, 38–60.

possible way of describing reading and (after a lot of rereading) interpreting a poem is as *a search for order and structure* in a heap of language signs [italics added]."[472]

Fokkelman's textual structure is therefore defined by both meter and parallelism at its core and he believes there to be a high degree of consistency between the poetry of Psalms, Job and Proverbs. The most basic building block of poetry as defined by Fokkelman is the colon, which he claims contains two to four stresses in the vast majority of Psalms, Job, and Proverbs.[473] There are also two or three cola per line, two or three lines per strophe, and two or three strophes per stanza.[474] Thus "*the numbers two and three prove all-defining on the four central levels of the poem as a hierarchical structure: colon, verse, strophe, and stanza* [italics original]."[475] Furthermore, he does *not* think the colon is the fundamental building block of poetry, but rather one of them: "*three building blocks are fundamental*: the colon (to prosody), the verse (to semantics), and the strophe (to the rhetorical or argumentative design)" [italics original].[476]

One of the influential aspects of Fokkelman's work on my own in this dissertation is his conception of the strophe. His definition of a strophe as well as his conception as to how the strophe functions in Hebrew poetry is one of the best models to date.[477] His definition of a strophe points—first and foremost—to its internal cohesion.[478] This cohesion is accomplished

---

[472] Fokkelman, *Reading Biblical Poetry*, 173.

[473] Fokkelman, *Reading Biblical Poetry*, 37. It should be noted at this point that Fokkelman is not alone in his view of the role of meter in delimitation of various units of poetry. His views are similar to H. van Grol, who also employs prosody in his demarcation of textual units. See H. van Grol, "Classical Hebrew Metrics and Zephaniah 2–3," in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 186–206; idem, "An Analysis of the Verse Structure of Isaiah 24–27," in *Studies in Isaiah 24–27: The Isaiah Workshop* (eds. H. Bosman and H. van Grol; OtSt 43; Leiden: Brill, 2000), 50–80. Similar to Fokkelman, van Grol argues that a metrical unit (i.e., foot in Fokkelman's taxonomy) consists of one strongly stressed syllable, a colon consists of two or three metrical units, a line consists of one or two cola, a strophe consists of one to three lines and a stanza consists of one to three strophes ("Classical Hebrew Metrics," 191–92; "Analysis of the Verse Structure," 50–53). This metrical criterion is in addition to internal and external forms of parallelism used by the Kampen School in their identification of these structural units ("Classical Hebrew Metrics," 192–196). Also, van Grol sets up a system of reading rules for the analysis of rhythm, which is (similar to Fokkelman) based on an *accented* text and therefore largely inapplicable to unpointed texts ("Analysis of the Verse Structure," 52). Overall, van Grol's work seeks to revitalize older forms of stress counting prosody such as Ley and Sievers and to apply a more consistent methodology of prosody to the demarcation of units beyond the colon and line. See §2.7 for a full discussion of Ley, Sievers and the stress counting school of Hebrew prosody.

[474] Fokkelman, *Reading Biblical Poetry*, 37.

[475] Fokkelman, *Reading Biblical Poetry*, 45.

[476] Fokkelman, *Reading Biblical Poetry*, 46.

[477] I would add here that one needs to also incorporate elements from the Kampen School's definition to arrive at the model of a strophe used in this dissertation. Particularly, the role that parallelism across verses plays is crucial in uniting lines together as a strophe.

[478] Fokkelman, *Reading Biblical Poetry*, 89.

through several means. The strophe may 1) constitute one syntactic unit, 2) formulate or explain one thought, 3) present its cola as a clear series, 4) be an embedded speech, 5) present or work out a metaphor or simile and 6) demarcate itself by means of *inclusio*.[479]

The only downfall of his definition of a strophe is that, despite the prominent role parallelism actually plays in Fokkelman's identification and demarcation of strophes, he does not include an explicit description of how parallelism functions to affect the internal cohesion of the strophe. Additionally, as F. Landy has pointed out, his overall structural delimitation is "intolerant of structural ambiguity."[480] Landy continues to unpack why this is important with the following penetrating statement: "biblical poems often exhibit ambiguous or competing structure; their meaning depends on their indeterminacy."[481]

Strophes, in some cases, can take on different shapes by using his methodology according to one's interpretation of the passage.[482] This points to the role of the interpreter's perception of meaning and the idea that, in some cases, there is not always a clear-cut division of the poem into strophes even when a consistent methodology is used. This fact, however, seems to escape Fokkelman, who thinks, as E. Reymond's recent criticism has also pointed out, that "the result of applying his methodology is utter transparency of structure."[483] In my opinion, discerning the structure of a poem is akin to exegesis: structure is not apparent and even when coherent and consistent procedures are followed, there may be areas where certainty is elusive.

## 2.11 RESULTS

Lowth's definition of parallelism in Hebrew poetry and the subsequent refinements of his definition are inadequate, misleading and inaccurate. The three basic categories of parallelism

---

[479] Fokkelman, *Reading Biblical Poetry*, 89.
[480] Francis Landy, review of J. P. Fokkelman, *Reading Biblical Poetry: An Introductory Guide*, *Review of Biblical Literature* [http://www.bookreviews.org] (2003), 4.
[481] Landy, review of Fokkelman, *Reading Biblical Poetry*, [http://www.bookreviews.org] (2003), 4. I agree wholeheartedly with Landy's criticism and think that the issue at stake is not so much whether Fokkelman's method of identifying a strophic unit is correct, but rather whether it leaves room for more than one possible interpretation.
[482] For example, Fokkelman himself admits that there are two possible ways of reading the structure of Ps 24 (Fokkelman, *Reading Biblical Poetry*, 119).
[483] E. Reymond, *New Idioms within Old: Poetry and Parallelism in the non-Masoretic Poems of 11Q5 (=11Ps$^{a}$)* (SBLEJ 31; Atlanta: Society of Biblical Literature, 2011), 15. Reymond buttresses his assertion in a footnote that contains this quote from Fokkelman: "But however diverse the poems, they have a number of powerful rules and literary conventions in common; and after we have learned to recognize and apply these, the texts are generally self-explanatory: this is the subject of the rest of this book" (Fokkelman, *Reading Biblical Poetry*, 13). This view of an utterly transparent structure is combined with caustic attitude towards the "dying-out breed" (*Reading Biblical Poetry*, 40) who "lack the necessary theoretical and analytical skill" (*Reading Biblical Poetry*, 176) to discuss the structure of poetry and henceforth fill him with "vicarious shame" (*Reading Biblical Poetry*,108).

(synonymous, antithetical and synthetic) are ultimately unable to describe the pluriform nature of parallelism. Furthermore, Lowthian categories have misconstrued the nature of parallelism itself: synonymous parallelism is not saying the same twice and antithetical parallelism is not necessarily conveying antithetical propositions. Instead of these categories, what needs to be stressed is the emphatic and subjoined nature of the second colon within a bicolon line; furthermore, how the second colon can create ambiguity or disambiguity for the meaning of the first. Overall, the afterwardness of the second colon must be recognized and the meaning of the cola within a line must be seen as intertwined. The best category for describing multiform nature of parallelism which takes these factors into account is linguistic; thus, Lowthian categories of description should be abandoned.

Studies in syntax and morphology have shown that grammatical, as well as semantic, data should be taken into account when discussing Hebrew poetry and parallelism. These studies also pointed to the inherent problem with traditional nomenclature to describe parallelism, stressing how linguistics, and specifically generative grammar, is important for the study of parallelism and poetry. Efforts to define Hebrew poetry upon the sole basis of grammatical rules which govern the relationships between cola and lines have failed because they overlook the notion that the colon cannot be seen as an isolated unit in Hebrew poetry but must be viewed through the lens of its relationship to other cola, lines and strophes. This parallel relationship is best understood as "linguistic equivalency" and parallelism activates linguistic equivalency in all levels of language: grammar, syntax, semantics and phonology in the surface or the deep structure. Furthermore, semantic equivalence does not mean synonymy as Lowth's categories implied; rather, semantic equivalence means syntagmatic or paradigmatic association.

Kugel has rightly shown that the line between poetry and prose is a permeable barrier: poetry can often be found in prose and vice versa. The definition of poetry which will be used in this dissertation derives from both Berlin's and Fokkelman's definitions. Poetry is discourse which beckons the reader to focus on the message itself and be attentive to the organization of language. Furthermore, parallelism is the core of poetic language where linguistic equivalency is promoted to the constitutive device. Thus, Hebrew poetry is defined as discourse which is characterized by the predominance of parallelism combined with terseness. Additionally, parallelism breaks up the linearity of the text and subdivides it into units; therefore, structure is also a key aspect to identifying poetry. This is where Fokkelman's definition of poetry is

instructive, which defines poetry not just as the artistic handling of language but also of *structure*.

Studies in Ugaritic poetry have increased sensitivity to the fact that, beyond a doubt, parallelism is far less structured, consistent and ordered in Hebrew poetry than the Lowthian categories imply. This has helped to refocus the discussion of poetry and parallelism to more grammatical and linguistic categories. Study of Ugaritic poetry has also given rise to the notion of fixed or stock word pairs which the poet used to aid him in his oral composition of poems. This theory has been discredited, as "word pairs" should be seen as being the products of normal word associations that are made by all competent speakers.[484]

The various studies on meter in Hebrew poetry have yet to arrive at a consensus regarding the most basic questions. Was there meter in Hebrew poetry? What form did it take? Did meter govern parallelism? These questions have not been adequately answered by any metrical theorist in the modern period. This survey has concluded that the symmetry between component lines in poetry is not due to the adherence to a specific set of meterical rules but rather is best understood as a natural by-product of parallelism and terseness. All efforts to describe and quantify the meter of Hebrew poetry have failed to achieve consensus because they: 1) are inconsistent and arbitrary, 2) require modification of the text to achieve consistent results or 3) are too widely based (i.e., they can be used to scan any passage regardless of whether or not it is poetry). If any discussion of meter is to take place, it should be done solely the context of the descriptive approach. Furthermore, if this descriptive approach is used, it should only be applied to the text to show the symmetry and phonologic regularity within a textual unit. More recent approaches to Hebrew poetry which consider meter are hindered by their dependence upon the MT for their accentuation, punctuation and vocalization.

Hebrew poetry is therefore chiefly defined by the presence of parallelism and terseness. It is characterized by compact cola which are stripped of all but the most necessary syntactical and grammatical elements to contain the nucleus of thought. Furthermore, these short compact lines, which have been stripped of the signposts of ordinary discourse, are juxtaposed with one another. Thus, contiguity of the cola and lines also characterizes Hebrew poetry. Overall, it is this terseness, combined with parallelism, that creates symmetry; one by-product of this symmetry is a measurable amount of balance and rhythm.

---

[484] Berlin, *Dynamics of Biblical Parallelism*, 65–72.

Hebrew poetry is also characterized by structure and at its core contains parallelisms between its basic structural units: the colon, line and strophe. The demarcation and identification of all levels of structure in Hebrew poetry is done on the basis of parallelism and content. In addition, grammar and syntax are used to demarcate cola, lines, strophes and stanzas. There was certainly no set formal construction of any of the structural units in Hebrew poetry, as any could be expanded or contracted. For example, although the bicolon line is the most prominent line, it could be expanded to a tricolon line or contracted to a monocolon line. These building blocks form higher units such as strophes, which group together a variety of different combinations of lines. Above the level of the strophe, or below the level of a colon, we are on much more tenuous ground when speaking of structure.

On account of the reliance of structure upon parallelism, the definition of parallelism and the taxonomy of parallelism must first be defined before structural analysis can take place. These definitions must be broad enough to include all poetic texts (or a certain group of poetic texts) but narrow enough to exclude prose texts. Furthermore, the taxonomy of parallelism must be capable of adequately describing all forms of parallelism. Overall, the structure of poetry is not as regular as some would argue but nonetheless shows a distinct tendency to maintain symmetry. The best definition of a strophe is Fokkelman's, but one needs to explicitly add to his definition the role of parallelism in demarcating strophes. The strophe for the purposes of this dissertation may 1) constitute one syntactic unit, 2) formulate or explain one thought, 3) present its cola as a clear series, 4) be an embedded speech, 5) present or work out a metaphor or simile and 6) *demarcate itself by means of parallelism.*

In conclusion, these results will assist the task of explicating poetry in the Dead Sea Scrolls in the following chapters in several ways. Firstly, since biblical Hebrew poetry is best defined by the predominance of parallelism combined with terseness, the following chapters focus on these two areas. Secondly, since meter is a corollary of parallelism and terseness rather than a characteristic of biblical Hebrew poetry, the following chapters do not consider meter. Instead the following analysis describes the balance and symmetry that occurs between various textual levels. Thirdly, since the most suitable category with which to describe parallelism in biblical Hebrew poetry is linguistic, the following analysis of poetry in the Dead Sea Scrolls concentrates on the syntax, morphology and semantic aspects of linguistic equivalency in its description of parallelism. Lastly, this chapter has also shown that poetic structure is an essential

element of biblical Hebrew poetry. Parallelism occurs between multiple textual levels and structures the text in specific manners. The following chapters, therefore, incorporate an analysis of how the various forms of parallelism structure the text at the level of colon, line and strophe.

# CHAPTER 3: STICHOGRAPHICALLY ARRANGED POETRY

## 3.1 INTRODUCTION

Preserved in the Dead Sea Scrolls lies a motley assortment of stichographically arranged poetry. These texts, the majority of which are biblical, contain *vacats* within the lines instead of being written in running script. Several were written both stichographically and in *scripta continua* in different MSS, while other passages are arranged stichographically in the midst of prose. E. Tov has proposed that their stichography, although they defy uniform classification, reflects a recognition of their poetic nature and structure.[485] He also points out that only in rare occurrences was stichographic arrangement due to liturgical use, aesthetic adornment, or the personal preference of scribes.[486] This chapter will move beyond Tov's suggestion and offer a systematic reconstruction and analysis of the poetic structure of several stichographic texts from Qumran. This poetic analysis will show that the demarcation of cola and lines displayed by stichographic layouts is determined by parallelism: the variegated forms of stichographic division are ultimately based on semantic, syntactic and grammatical parallelisms. Stichography was not only a scribal practice but was also a poetic device visually representing the structure of a poetic text or pericope.[487]

Stichographic texts are an important place to start when discussing poetry in the Dead Sea Scrolls because they are undisputed examples of poetry that have been demarcated by scribes in antiquity. This analysis will argue that this demarcation was far from haphazard: the most basic function of stichography is the textual delimitation. Stichography was a method of *structuring* a passage according to the basic building blocks of Hebrew poetry. The special arrangement of these texts sheds light not just on what types of texts were considered poetry but also on the scribes' view of their poetic structure. They show that scribes thought that Hebrew

[485] Tov states that "the stichographic arrangements of poetical texts reflect a certain understanding by their scribes of the poetical structure." E. Tov, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert* (STDJ 54; Atlanta: Society of Biblical Literature, 2004), 166. J. Kugel has shown that at times the spacing in medieval MSS can serve a purely decorative function. J. Kugel, *The Idea of Biblical Poetry* (Baltimore: The Johns Hopkins University Press, 1998), 121–26.

[486] Tov, *Scribal Practices*, 166, 170; idem, "The Background of the Stichometric Arrangements of Poetry in the Judean Desert Scrolls," in *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in Honor of Eileen Schuller on the Occasion of Her 65th Birthday* (STDJ 98; eds. J. Penner, K. Penner, and C. Wassen; Leiden: Brill, 2012), 418–20.

[487] I will refrain from using the word stichometry in contrast to stichography on account of the connotations stichometry has with meter. For my objections to the concept of meter in Hebrew poetry, see §2.7.

poetry was ultimately structured by various forms of parallelism in the text between cola and lines.

The broader significance of analysis of stichographic texts is manifold. Firstly, it provides evidence which verifies the validity of the poetic division of Hebrew poetry, while at the same time underscoring the importance and function of parallelism in determining poetic structure. Secondly, stichographic texts are important for a broader understanding of the nature of poetry in the Dead Sea Scrolls because they present undeniable physical evidence of the two of the basic building blocks of poetry: colon and line. Stichography, through its division of the texts, is a process of selection and juxtaposition of *cola* and *lines*. Thus, it can be used to better understand what certain scribes thought constituted these basic units. Thirdly, evidence from stichographic texts can be applied to other poetic non-stichographic texts in the Dead Sea Scrolls. An understanding of how these texts were divided can be applied to the poetic arrangement of other non-stichographic texts. Specifically, it can illuminate how parallelisms within a poetic text that is written in *scripta continua* can be used to demarcate its poetic structure on the level of hemistich, colon or line.[488] Lastly, analysis of stichographic texts can help aid in our understanding of the development of poetry in the poetic texts of the Dead Sea Scrolls. Specifically, when one turns to non-biblical, stichographically arranged texts, one can note a shift in the form of cola and lines which is manifested in the stichography. For example, the unusual stichographic arrangement of 4QMessianic Apocalypse (4Q521) reflects an increased colon and line length, as well as the juxtaposition of terse, balanced cola with verbose unbalanced cola. Thus, analysis of cola as delineated by stichography can aid in elucidating new forms of poetic expression within the poetry of the DSS.

This chapter limits itself to an examination of Exodus 15 (4Q365), Deuteronomy 32 (4Q44), Psalm 104 (4Q86 and 4Q93) and 4QMessianicApocalypse (4Q521). Each one of these sections includes a transcription and translation of the MS. Furthermore, each section contains an analysis of the type of stichography used, as well as a comparison of its stichography to other textual traditions such as those found in the Leningrad Codex, the Aleppo Codex and Samaritan Pentateuch. A proposed poetic arrangement follows, with an analysis of each specific passage.

[488] In the following chapters I will poetically arrange three texts (1QH$^{a}$, 4Q184, and 4Q525) written in continuous script. These arrangements will be partially based on the observations made in this chapter.

The arrangement and analysis highlight the various forms of parallelism that emerge when using the demarcation of the text as given in the stichography of the MSS.

## 3.2 EXODUS 15: 4QRP$^{C}$ (4Q365 6B 1–5). EXODUS 15:16B–21

### 3.2.1 TRANSCRIPTION

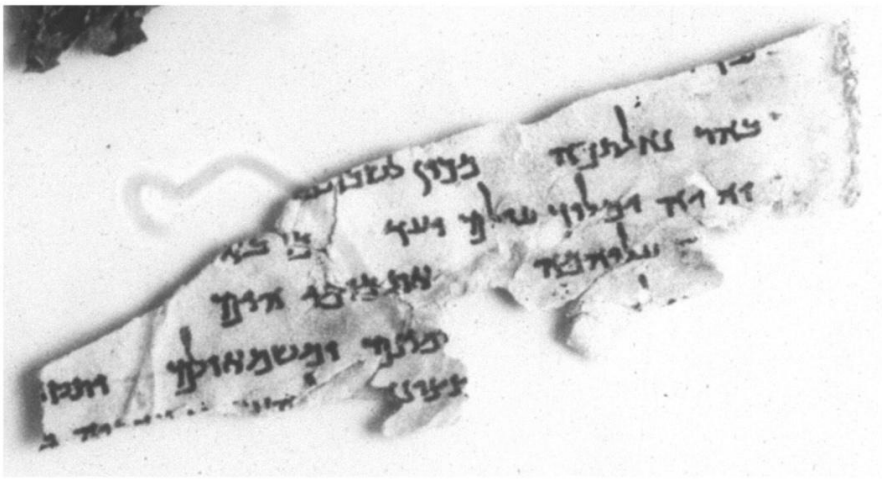


**Figure 1: PAM 43.373 fragment 6b**

**Table 22: 4Q365 f.6b 1–6**

| | |
|---|---|
| **1** | עד ׳[עבור *vac* עמכה יהוה *vac* עד יעבור *vac* עם זו קניתה *vac* תביאמו ותטעמו] |
| **2** | בהר נחלתכה *vac* מכון לשבתכ[ה *vac* פעלתה יהוה *vac* מקדש יהוה *vac* כוננו ידיכה] |
| **3** | יהוה ימלוך עולם ועד *vac* כי בא [סוס פרעה *vac* ברכבו ובפרשיו בים *vac* וישב] |
| **4** | [יה]וה עליהמה *vac* את מימי הים *vac* [ובני ישראל הלכו *vac* ביבשה בתוך הים] |
| **5** | [והמי]ם לה[מה חומה מ]ימינם ומשמאולם *vac* ותקח [מרים הנביאה אחות אהרון] |
| **6** | [את התוף בידה ו]תצינה [כו]ל הנשים אחריה ב[תופים ובמחולות ותען] |

### 3.2.2 POETIC STRUCTURE AND TRANSLATION

| | | |
|---|---|---|
| STROPHE 14[489] | | |
| 1. Until t[hey pass over], | עדֿ יֿ[עבור] | 1 |
| [Your people, O Lord]; | [עמכה יהוה] | 1 |
| 2. [Until they pass over], | [עד יעבור] | 1 |
| [this people which you have bought]. | [עם זו קניתה] | 1 |
| STROPHE 15 | | |
| 1. [You will bring them and plant them], | [תביאמו ותטעמו] | 1 |
| in the mountain of your inheritance. | בהר נחלתכה | 2 |
| 2. A place for yo[ur] dwelling, | מכון לשבתֿכֿ[ה] | 2 |
| [that you have made Lord]. | [פעלתה יהוה] | 2 |
| 3. [A sanctuary of the Lord], | [מקדש יהוה] | 2 |
| [your hands have established]. | [כוננו ידיכה] | 2 |
| STROPHE 16 | | |
| 1. The Lord will rule forever and ever. | יהוה ימלוך עולם ועד | 3 |
| STROPHE 17 | | |
| 1. For [Pharaoh's horse] went, | כי בא [סוס פרעה] | 3 |
| [with his chariot and riders amidst the sea]. | [ברכבו ובפרשיו בים] | 3 |
| 2. [And the Lo]rd [brought] on them, | [וישב יה]וֹה עליהמה | 3–4 |
| the waters of the sea. | את מימי הים | 4 |
| 3. [For the sons of Israel walked], | [ובני ישראל הלכו] | 4 |
| [on dry ground amidst the sea]. | [ביבשה בתוך הים] | 4 |
| 4. [And the wat]er was [a wall] for t[hem], | [והמי]ם לֹהֹ[מה חומה] | 5 |
| [on] their right and on their left.[490] | [מ]ימינם ומשמאולם | 5 |

[489] The purview of this dissertation is limited to the stichographic texts in the DSS, therefore I will not consider in detail those portions of the poem not preserved in 4Q365. However, I also realize that this fragment is a part of a larger poem and must be considered in its overall context to fully appreciate its poetic features which at times span several strophes. The strophic numbering is one way of intentionally recognizing that this section is a part of a larger poem and should be treated as such. This may be the first strophe of the fragment, but it is the 14th strophe of the entire poem. My overall division of the poem is as follows: 1, 2 | 2ab, 2cd, 3 | 4ab, 4cd, 5 | 6ab, 6cd ‖ 7ab, 7cd | 8ab, 8cd, 8ef | 9ab, 9cd, 9ef | 10ab, 10cd | 11ab, 11cd, 11ef ‖ 12, 13ab, 13cd | 14ab, 14cd | 15ab, 15cd | 15ef, 16ab, 16cd | 16ef, 16gh ‖ 17ab, 17cd, 17ef | 18. A comma ( , ) represents a division between a line or group of lines such as a couplet or triplet, a pipe ( | ) is a break between strophes, and a double pipe ( ‖ ) is a break between stanzas. For an analysis of the division of the entire poem consult Fokkelman and Freedman: J. Fokkelman, *Major Poems of the Hebrew Bible* (SSN 37, 41, 43, and 47; 4 vols.; Assen: Van Gorcum, 1998, 2000, 2003, and 2004), 1:24–53; D. Freedman, *Pottery, Poetry, and Prophecy* (Winona Lake: Eisenbrauns, 1980), 179–227.

[490] This fourth line is not in the MT. See M. Zahn, *Rethinking Rewritten Scripture: Composition and Exegesis in the 4QReworked Pentateuch Manuscripts* (STDJ 95; Leiden: Brill, 2011), 111–12. This is a harmonization of Exod 15:19 with Exod 14:29. For discussion see §3.2.4.4.

### 3.2.3 ANALYSIS OF STICHOGRAPHY

4Q365 (4QReworkedPentateuch[c]) is one of the five MSS belonging to a work known as Reworked Pentateuch, which contains portions from all five books of the Torah and includes one stichographically arranged section from Exodus.[491] The extant portion of this stichographic section is found in 4Q365 6b 1–5 and contains a small portion of the Song of the Sea in Exodus 15.[492] The stichography of 4Q365 is quite regular and consistently divides the text into cola as derived from the parallelism within the poem. The transcription provided here follows the *vacats* in the scroll, as well as the lineation of the scroll with a few small emendations which will be discussed below.

#### 3.2.3.1 Reconstruction of the *Vacats* in 4Q365

At first glance, this text appears to be arranged as a running text with small spaces indiscriminately separating groups of two or three words. An examination of spaces placement within the lines the stichography, however, reveals a specific poetic structure. This MS is arranged in a continuous script with *vacats* in between each colon. Bearing this in mind, the reconstruction of the *vacats* in 4Q365 is critical because it affects the stichography of the poem. In other words, adding or omitting one *vacat* would affect the length of a colon as well as the total number of cola.

The reconstruction of the *vacats* provided here is based on both literary factors and physical limitations within the lines of the MS. A *vacat* can be reconstructed between cola if the physical space permits since the extant portions of the fragment are divided in this manner.[493] The amount of physical space in one line can be calculated from line 5 (4Q365 6b 5) by determining its ending and reconstructing its beginning. The beginning of line 5 does not present too much difficulty on account of the remnants of the tail of the ל which protrudes upward (which is encircled in the figure below).

---

[491] For an introduction to 4QReworkedPentateuch as a whole, see H. Attridge et al., *Qumran Cave 4. VIII: Parabiblical Texts, Part I* (DJD 13; Oxford: Clarendon Press, 1994), 187–196; S. Crawford, "Reworked Pentateuch," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:775–77; Zahn, *Rethinking Rewritten Scripture*, 1–23.

[492] 4Q365 includes both the Song of the Sea (Exod 15:1–18) as well as the introduction to the Song of Miriam (Exod 15:19ff). Compared to the Masoretic Text, the Song of Miriam in 4Q365 was an expanded version, but unfortunately all that is extant from this section is the beginning in Exod 15:19. Tov estimates the expansion contains seven lines of material (*DJD* 13, 270).

[493] This is also what the editors of the *editio princeps* have done in several places. See Tov and Crawford, *DJD* 13, 268–69.

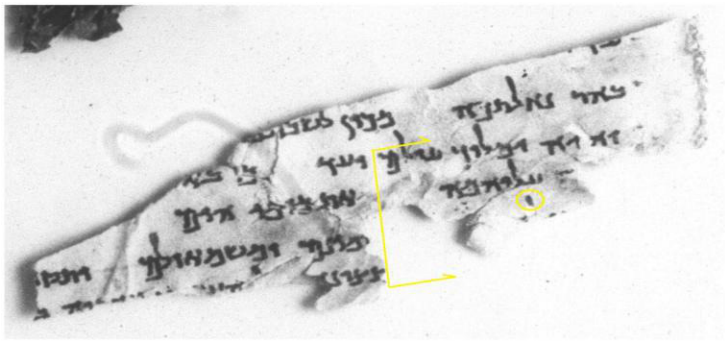


**Figure 2: Reconstruction of 4Q365 6b 5. PAM 43.373**

The placement of the ל above the lacuna makes it fairly certain that the beginning of line 5 read יה]וֹה עליהמה[. The ending of line 5, however, is more difficult to determine. This can be deduced, however, from looking at the beginning of line 6 (4Q365 6b 6), which contains only enough physical space to contain [את התוך בידה ו]. If a word was omitted from [את התוך בידה ו], then it would be too short to coordinate with the first extant word on line 6 ו]תְּצינה. Likewise, if another word was added (which would be Aaron in this case), then it would be too long to fit the lacunae.

One can also calculate the available space of the lacunae at the beginning of lines 5–6 by comparing them to the beginning of line 3 (4Q365 6b 3). The end of the word עולם in line 3 is vertically aligned with the beginning of תְּצינה in line 6. Note the vertical line drawn to indicate the arrangement and space in Figure 2. Thus, the space of the *vacat* in line 6 can contain roughly the same amount of material as the beginning of line 3 to the end of עולם. In this space line 3 reads יהוה ימלוך עולם. Based on these factors, the beginning of line 6 should read את התוך בידה ו rather than אהרון את התוך בידה ו as has been reconstructed by the *editio princeps*.[494] This would then place אהרון on the very end of line 5 rather than in the beginning of line 6. Based upon these data I reconstruct the entire contents of 4Q365 6b 5 as: ימינם]וֹ לֵהּ[מה חומה מ[והמי]ם [מרים הנביאה אחות אהרון] ותקחּ ומשמאחלם.

One can then calculate the total space of this line and use it as a template to probe the validity of other reconstructions of words and *vacats*. There is, of course, always the possibility that one line is radically longer or shorter than others; this fact, however, is mitigated by the

[494] Tov and Crawford, *DJD* 13, 268–269.

extant portions of the MS which limit what can be placed in the lacuna as well. With this in mind, line 5 contains a total of 50 letters, 8 small spaces in between words and one large *vacat*. The average length of a *vacat* in the MS is 3–4 letters long and the average length of a space between words is about the space of one letter. Thus, the total "space" of line 5 is 62 letters: 50 letters + 8 spaces between words (1 letter long) + 1 *vacat* (3–4 letters long). This yields a length of 62 spaces. When one compares this to the reconstruction of the previous lines, a plausible picture emerges. At the very least it demonstrates that the proposed reconstruction of *vacats* is plausible and not beyond the physical boundaries of the MS. Overall, I have reconstructed a *vacat* in between cola where physical space permits because this is the manner in which the extant portions of the fragment is divided.

**Table 23: Letter, Spaces and *Vacats* in 4Q365**

| Line | Letters | Word Divider Spaces | Vacats | Total Spaces |
|---|---|---|---|---|
| 1 | 43 | 6 | 4 | 61 |
| 2 | 47 | 5 | 4 | 64 |
| 3 | 45 | 8 | 3 | 62 |
| 4 | 45 | 7 | 3 | 61 |
| 5 | 50 | 8 | 1 | 62 |
| 6 | 52 | 10 | 0 | 62 |

I have reconstructed the stichography slightly differently than the *editio princeps*.[495] For example, in line 2 I have added the word "Lord" יהוה as well as an extra *vacat*. The addition of the word Lord follows the 4QExod$^{c}$ as well as other textual traditions.[496] This turns פעלתה יהוה מקדש יהוה into two cola instead of one as it is in the *DJD* transcription. The extra *vacat* is reasonable because it fits within the physical limitation of the MS and the average lengths of the other lines; furthermore, it corresponds to the rest of the Song of the Sea in 4Q365 which divides by cola. For similar reasons, in line 4 I have reconstructed a *vacat* in between the two hemistiches that form the line ובני ישראל הלכו ביבשה בתוך הים. Line 5 is heavily damaged and is reconstructed primarily on the basis of 4QExodus$^{c}$ (4Q14).

[495] Tov and Crawford, *DJD* 13, 268–69.

[496] The MT has אדני instead of יהוה and the Samaritan Pentateuch has יהוה. The LXX has translated Lord twice εἰς ἕτοιμον καταοικητήριόν σου ὃ κατειργάσω κύριε ἁγίασμα κύριε ὃ ἡτοίμασαν αἱ χεῖρές σου.

Overall, the MS contains a varying number of cola per line. Lines 1 and 2 have five cola, lines 3 and 4 have four[497] cola and line 5 has two cola. The last colon of line 5 is actually the beginning of a new section in the text and follows the conclusion of the poetic unit. The scribe was not interested in the number of cola per line, but rather, fitting as many cola on each line that space provided. Generally, in 4Q365 the *vacats*, and at times the margins of the parchment, demarcate one colon from another. Usually each colon is kept in its entirety and is are not broken up in the lines of the MS. However, this is not a rule. For example, the second colon of strophe 17, line 2 (4Q365 6b 3–4) "וישב יהוה עליהמה" is broken up in between line 3 and 4 of the MS after וישב. Thus, 4Q365 6b line 3 ends with וישב and line 4 begins with יהוה עליהמה. This shows that the lineation of the column in the MS does not always correspond to lines of verse; furthermore, the fact that this scribe breaks this colon in half is evidence that the *vacats*, and not the lines of the column, demarcate cola. This is also evident when one recognizes that each line of the column does not start at the beginning of a bicolon line in the poem. It sometimes divides a bicolon line in parts, with one colon on one line of the column and its corresponding colon on the following line of the column. This can be seen in strophe 15, line 1, which contains the first colon of a bicolon line at the conclusion of 4Q365 6b 1 and the corresponding colon at the beginning of 4Q365 6b 2.

#### 3.2.3.2 The Stichography of 4Q14 6.39–42

The stichography of 4Q365 shows distinct similarities with 4QExodus$^{c}$ (4Q14), another fragmentary MS which contains portions of the Song of the Sea arranged with minor intervals. It is prudent to consider 4Q14 because it overlaps with 4Q365 6b 1–5 for a small portion of the Song of the Sea (Exodus 15:16–20). However, in contrast to 4Q365, 4Q14 is not written stichographically but instead includes minor intervals within lines 38–42.[498] These minor intervals, or small spaces, do not appear consistently; however, out of a total of five intervals, four are found in a portion which overlaps with 4Q365. Their presence is of particular interest because they correspond with the *vacats* in 4Q365 and provide another piece of evidence for the motivation underlying the demarcation of 4Q365.

[497] To be more precise, line 4 has 3.5 cola. This is further discussed below.
[498] E. Ulrich and F. Cross, *Qumran Cave 4. VII: Genesis to Numbers* (DJD 12; Oxford: Clarendon Press, 1994), 118.

**Figure 3: Minor Intervals in 4Q14. PAM 42.160[499]**

**Table 24: Transcription of 4Q14 6.40–42**

| | |
|---|---|
| כאבן עד יעבר עמך יהוה  עד יעב[ר] עם [זו] קנית תבעיאם ותטעם בהר נחלת[ך מכון לשבתך פעלת] | 40 |
| יהוה מקדש יהוה כוננו ידך יהוה ימלך עולם ועד  כי בא סוס פ[רעה ב]רכבו ובפ[רשיו בים  וישב יהוה] | 41 |
| עליהם את מי הים  ובני ישראל הלכו ביב[ש]ה בתוך הים  ותק[ח] מרים [הנביא אחות אהרן את התוף] | 42 |

The above facsimile contains lines 40–42, which overlap with 4Q365 containing Exod 15:16b–21a. The transcription has added a space to indicate these minor intervals. The first minor interval is in line 40 (v. 16) after יהוה, and the second is in line 41 (at the end of v.18) after ועד. There are also two more in line 42 (v. 19) after the word הים. These minor intervals are slightly larger than the space between words, but smaller than the *vacats* in 4Q365. Additionally, if one considers the total length of line 41, which can safely be ascertained by consulting the first extant word on line 42 עליהם, it is also likely that there was a minor interval between בים and [וישב יהוה] at the conclusion of [רשיו בים]רכבו ובפ[רעה ב כי בא סוס פ. If this reconstruction of the *vacat* is correct, then 4Q14 contains, similar to 4Q365, three spaces after each occurrence of the word "sea."

Their significance for this study lies in their correspondence with the *vacats* in 4Q365. Every minor interval in 4Q14 corresponds to a *vacat* in 4Q365. Thus, although it is apparent that this scroll was not written stichographically, it does contain minor intervals which correspond with the stichography of 4Q365.[500] Additionally, the *vacats* in 4Q365, as well as the minor intervals in 4Q14, reflect the division of the text promoted by parallelism. The notion that these minor intervals correspond to parallelism can also be seen in line 39, which also contains two minor intervals.[501]

[499] PAM 42.160 is very dark on the left margin where the MS is most fragmentary. A clearer image of the left margin is found in PAM 42.734.
[500] I do not consider this a stichographic text because it is not consistently divided.
[501] Credit and thanks should go to Eibert Tigchelaar for pointing out these minor intervals in 4Q14 6.39 to me.

**Figure 4: 4Q14 32–34 6.39**

**Table 25: Transcription of 4Q14 6.39**

39 [א]ֹ[לי מו]אב יאחזמו ר[ע]ד[ נמג]וֹ[ כל יוש]בי כנען תפל [עלי]הם אימה ופחד בֹּגדול זרועֹ[ך ידמו]

The first of these minor intervals takes place in between ד[ע]ר and ו֯[נמג] and is reconstructed upon the basis of the total space between the end of ד[ע]ר and the word בי[יוש], which is too large to contain only the intervening letters and words. Another minor interval should be reconstructed between ופחד and בגדול upon the basis of the large intervening space between these two words. Additionally, a comparison of the total length of line 38 with lines 39–42, and 36–37 shows that line 38 is clearly shorter than its surrounding lines and likely ended with a *vacat* following אדום. Thus, in 4Q14 33 2.38–40 there are two minor intervals and one *vacat*.

**Table 26: *Vacats* in 4Q14 33 6.38–40 (Exodus 15:15–16a)**

| | |
|---|---|
| 1.[Now are dis]mayed, | 38 [אז נב]הֹלו |
| the cla[ns of Edom]; *vacat* | 38 אל[ופי אדום] *vacat* |
| 2. the tr[ibes of] Mo[ab], | 39 [א]ֹ[לי מו]אב |
| tre[mb]ling grips them. *interval* | 39 יאחזמו ר[ע]ד *interval* |
| 3. [They all mel]t, | 39 [נמג]וֹ [כל] |
| [the inhab]itants of Canaan; | 39 [יש]בי כנען |
| 4. descending [upon] them, | 39 תפל [עלי]הם |
| is terror and dread; *interval* | 39 אימה ופחד *interval* |
| 5. Through the might of [your] arm | 39 בֹּגדול זרועֹ[ך] |
| [they are still like a stone]. | 39–40 [ידמו כאבן] |

The reconstruction of these minor intervals yields more evidence for the reasoning behind the placement of minor intervals in the overlapping section of 4Q14 with 4Q365. As the above table shows, each of the minor intervals, as well as the *vacat*, in 4Q14 takes place at the conclusion of a colon within the poetic structure of the poem. The cumulative evidence has shown that in 4Q14 33 2.38–42 the minor intervals correspond with the delimitation of cola

within the poem. Furthermore, 4Q365 also includes *vacats* in the exact place where these minor intervals are located in the sections which overlap with 4Q14. Lastly, as the following analysis of L will further discuss, three of the corresponding spaces come after the word "sea" in Exod 15:19.

#### 3.2.3.3 4Q365 and the Leningrad Codex

The Song of the Sea was one of four sections in the Hebrew Bible which, according to rabbinic prescriptions, were supposed to be written stichographically.[502] There were two main systems of spacing techniques that were prescribed, which formed either two side-by-side columns or an "interlocking construction usual with bricks and ashlar masonry."[503] The first was called "small brick over large brick and large over small."[504] This type of arrangement forms spaces which interlock on the page where inscribed areas are located above non-inscribed areas. The lines represent text in the table below.

**Table 27: Special Layout of Exodus 15 in L**

| | |
|---|---|
| _____ | _____ |
| _____ _____ _____ | |
| _____ | _____ |
| _____ _____ _____ | |
| _____ | _____ |

This is the type of stichographic layout of the Song of the Sea in the Leningrad Codex. The other type was called "small brick over small, large brick over large," which forms two columns side-by-side.[505] What is of particular interest is that the layout of 4Q365 appears to be

[502] See §1.6. For a detailed discussion see I. Yeivin, *Introduction to the Tiberian Masorah* (Masoretic Studies 5; trans. E. Revell; Missoula: Scholars Press, 1980), 40–44; M. Breuer, *The Aleppo Codex and the Accepted Version of the Bible* [Hebrew] (Jerusalem: Kook, 1976), 149–89; J. Oesch, *Petucha und Setuma: Untersuchungen zu einer überlieferten Gliederung im hebräischen Text des Alten Testaments* (OBO 27; Freiburg: Göttingen, 1979), 121–24, 343–46; Kugel, *The Idea of Biblical Poetry*, 119–27; Tov, *Scribal Practices*, 174–75.

[503] For a description of these two types of layouts see Kugel, *The Idea of Biblical Poetry*, 121–27.

[504] Kugel, *The Idea of Biblical Poetry*, 121–22.

[505] This bi-columnar arrangement is reminiscent of the form of stichography found in the Samaritan Pentateuch for the Song of the Sea, which divides the poem into two columns consisting of lines of 2–3 words. The Samaritan Pentateuch divides the cola in a similar manner to 4Q365. The only discrepancies are in Exod 15:17 (there is a slightly different division in the SP) and Exod 15:19, which is not divided stichographically (as it is in L). The Song of the Sea in both Codex Alexandrinus and Codex Vaticanus also match the stichography of the L, although they also present Exod 15:19 as a running text. Although the lines are arranged differently on the page in the Uncial codices, they divide the lines at the same points. This special division of Exodus 15 is to be distinguished from the

doing more than separating the cola of a running text with *vacats*. The spaces created by the *vacats* in each line of the column in 4Q365 are located above and below inscribed areas creating an interlocking pattern. This layout resembles the small brick over large brick layout in L, and it represents a nascent form of the later formalized special layout of "small brick over large brick and large over small" found in the MT.

In addition to similarity in the special graphic layout of 4Q365 and L, the spacing (the location of the *vacats*) of the documents are strikingly similar. Firstly, in both forms of special spacing the *vacats* separate cola. Secondly, in the special layout of L it is—exactly as it is in 4Q365—the *vacats*, and not the margins of the column on the sheet or page, which are used to demarcate cola. The major difference is that 4Q365 is separating cola in addition to lines of verse. The only exception is the formulaic phrase יהוה ימלך לעלם ועד which both 4Q365 and L do not break apart. Thus, overall, L has basically half as many *vacats* as 4Q365 because 4Q365 contains additional *vacats* within the lines of verse (dividing cola); the placement of the *vacats* in L, however, corresponds perfectly with 4Q365 where they do occur. The following table compares where the *vacats* separate the lines in L and the cola in 4Q365 for Exod 15:16b–15:19 and shows their remarkable correspondence.

---

colometry of the LXX Greek text of the poetic books in Codex Vaticanus and Sinaiticus. Colometry in the poetic books is division of the text into cola (clauses) and commas (phrases) according to sense-units in order to "assist the reader to make the correct inflection and proper pauses." B. Metzger, *Manuscripts of the Greek Bible: An Introduction to Greek Palaeography* (Oxford: Oxford University Press, 1981), 39. For an overview of colometry and stichography in Greek manuscripts see H. Swete, *An Introduction to the Old Testament in Greek* (Cambridge: Cambridge University Press, 1914), 344–48.

**Table 28: Stichography of Exodus 15 in L and 4Q365**

| Lenigrad Codex | *vacat* | 4Q365 | *vacat* |
|---|---|---|---|
| עד יעבר עמך יהוה | 1 | עד י[עבור] | 1 |
| | | [עמכה יהוה] | 2 |
| עד יעבר עם זו קנית | 2 | [עד יעבור] | 3 |
| | | [עם זו קניתה] | 4 |
| תבאמו ותטעמו בהר נחלתך | 3 | [תביאמו ותטעמו] | 5 |
| | | בהר נחלתכה | 6 |
| מכון לשבתך פעלת יהוה | 4 | מכון לשבתכ[ה | 7 |
| | | [פעלתה יהוה] | 8 |
| מקדש אדוני כוננו ידיך | 5 | [מקדש יהוה] | 9 |
| | | [כוננו ידיכה] | 10 |
| יהוה ימלך לעלם ועד | 6 | יהוה ימלוך עולם ועד | 11 |
| | | כי בא [סוס פרעה] | 12 |
| כי בא סוס פרעה ברכבו ובפרשיו בים | 7 | [ברכבו ובפרשיו בים] | 13 |
| | | [וישב יה]וה עליהמה | 14 |
| וישב יהוה עלהם את מי הים | 8 | את מימי הים | 15 |
| | | [ובני ישראל הלכו] | 16 |
| ובני ישראל הלכו ביבשה בתוך הים | 9 | [ביבשה בתוך הים] | 17 |

Perhaps the most instructive correspondence between L and 4Q365 is the arrangement of Exod 15:19. In L the stichography at this point breaks the particular arrangement of "small brick over large brick, and large over small," in order to preserve the parallelism of the clauses that each end with "sea."[506] Verse 15:19 should—according to parallelism—be arranged as follows:

**Table 29: Small Brick over Large Brick, Large over Small**

| | | |
|---|---|---|
| כי | יהוה ימלוך לעלם ועד | ידיך |
| וישב יהוה עליהם את מי | | בא סוס פרעה ברכבו ובפרשיו בים |
| הים | ובני ישראל הלכו ביבשה בתוך | |

[506] The ending of the Song of the Sea in Exod 15:19 contrasts the rest of the arrangement of the poem. This has even presented a difficulty for A. Doton, the editor of *Biblia Hebraica Leningradensia*, which does not print the stichography as it appears in L in 15:19 but rather as it should be according to the design of small brick over large brick and large over small. Doton included a note on the actual form in an appendix. See A. Dotan, ed., *Biblia Hebraica Leningradensia* (Peabody: Hendrickson, 2001), 103, 1241.

However, L breaks this distinctive layout and instead presents the last verse of the Song of the Sea as:

**Table 30: Stichography of 15:19 in L**

| | | |
|---|---|---|
| כי | יהוה ימלוך לעלם ועד | ידיך |
| וישב יהוה עליהם | | בא סוס פרעה ברכבו ובפרשיו בים |
| <u>ובני ישראל הלכו ביבשה בתוך הים</u> | | את מי הים |

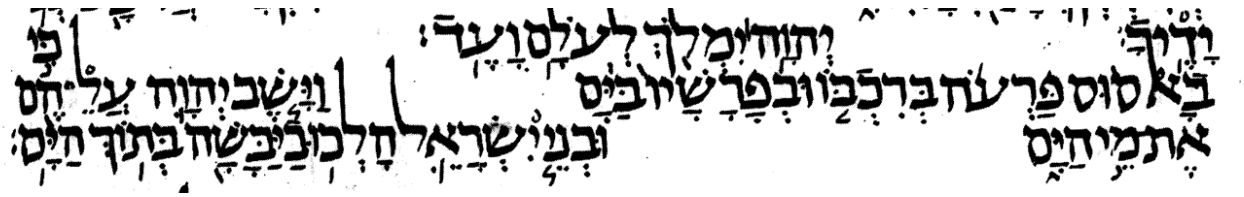


**Figure 5: Exodus 15:19 in L**

The underlined portion of the verse in the above table breaks the "small brick over large brick" pattern in order to maintain correspondence between the stichography and the parallelism of the passage where the three bicolon lines each end with "sea."

**Table 31: Parallelism of "Sea" in Exodus 15:19**

| | |
|---|---|
| For Pharaoh's horse went, | כי בא סוס פרעה |
| with his chariot and riders amidst *the sea*. | ברכבו ובפרשיו בים |
| And the Lord brought on them, | וישב יהוה עליהם |
| the waters of *the sea*. | את מי הים |
| For the sons of Israel walked, | ובני ישראל הלכו |
| on dry ground amidst *the sea*. | ביבשה בתוך הים |

What is of particular interest about this irregular arrangement of 15:19 in L is that it matches the stichography of 4Q365, which also includes *vacats* after each "sea" in 15:19. The commonalities between the stichographic layouts of 4Q365 and L can be seen as evidence for a scribal tradition of "special layouts." Additionally, this shows that stichographic arrangements of poetic units, in certain cases, are indicative of specific textual witnesses. In other words, textual witnesses atttest to older stichographic divisions preserved in the DSS. The later Masoretic scribes did not invent the stichography of the "Song of the Sea" in Exodus 15 but

rather they transmitted a stichographic layout which is already found in the DSS. Tov has recently and independently come to a similar conclusion concerning the relationship between stichographic texts in the DSS and special layouts in the MT. He writes that "the MT scribes did not invent these stichographic arrangements, but employed a system that may have existed at an earlier time."[507]

The commonalities between 4Q365 and L can be seen as evidence for the basis of this scribal practice. If one takes the cola as they are delineated in stichography of 4Q365 and L and arranges them by line as the above poetic reconstruction has done, various forms of parallelism emerge between the cola and lines. These examples of parallelism also reinforce the proposition that the placement of the *vacats* was not due to personal preference or aesthetic concerns; rather, it was parallelism which governed the placement and position of the *vacats* within stichographic texts. Thus, in Exod 15:19 the special layout of L was not followed for the sake of graphically representing parallelism. This fact, however, does not preclude the possibility that stichography was done for aesthetic purposes as well. Since the majority of scrolls arranged stichographically are biblical, it is possible that these special arrangements were reserved for the ornamentation of certain poetic passages (or entire books) considered to be Scripture by the scribes who composed them.[508] The special arrangement of passages required more precious parchment space and would have most likely been reserved for Scripture.[509]

[507] Tov, "Stichometric Arrangements of Poetry," 419. Tov argues that "scribes writing in the proto-Masoretic tradition employed the stichometric system." My analysis of 4Q365 and 4Q44 differs with him on this point because I think that the stichographic texts of the DSS reflect both proto-Masoretic (4Q365) and proto-Samaritan (4Q44) traditions of special layouts.

[508] The only examples of non-biblical scrolls arranged stichographically are found in 4Q365, 4Q448, 4Q525, 4Q521 and 1Q38.

[509] Concerning the relationship between the categories of "biblical" and "Scripture" in the DSS, see E. Ulrich, "Methodological Reflections on Determining Scriptural Status in First Century Judaism," in *Rediscovering the Dead Sea Scrolls: An Assessment of Old and New Approaches and Methods* (Grand Rapids: Eerdmans, 2010), 145–61; T. Lim, "Authoritative Scriptures and the Dead Sea Scrolls," in *The Oxford Handbook of The Dead Sea Scrolls* (eds. T. Lim and J. Collins; New York: Oxford University Press, 2010), 303–36; M. Zahn, "Rewritten Scripture," in *The Oxford Handbook of The Dead Sea Scrolls* (eds. T. Lim and J. Collins; New York: Oxford University Press, 2010), 323–36.

### 3.2.3.4 4Q365 and the SP[510]

This bi-columnar arrangement of certain poetic sections in L is reminiscent of the form of stichography of the Song of the Sea found in the Samaritan Pentateuch, which divides the poem into two columns consisting of lines of 2–3 words.

**Table 32: Exod 16b–18a in the SP**

| | |
|---|---|
| עד יעבר | עמך יהוה |
| עד יעבר | עם זה קנית |
| תביאמו ותטעמו | בהר נחלתך |
| מכון לשבתך | פעלת יהוה מקדש |
| יהוה כוננו ידך | יהוה ימלך עולם ועד |

The Samaritan Pentateuch divides the cola in a similar manner to 4Q365, but there are also some prominent discrepancies. Firstly, the two cola פעלת יהוה מקדש and יהוה כוננו ידך in the SP (Exod 15:17) are divided into three cola in 4Q365: 1) פעלת יהוה, 2) מקדש יהוה, and 3) כוננו ידך. Secondly, Exod 15:19 is not divided stichographically as it is in L. Lastly, the overall layout of the poem is bi-columnar, rather than a running text with chunks of words located above *vacats* creating an interlocking pattern. Despite these differences, Tov comments that "the Samaritan writing of the Song of the Sea, in two columns of clusters of 2–3 words is similar to the writing of that poem in 4QRP$^{c}$ (4Q365), which therefore reflects a writing tradition embedded in a pre-Samaritan text."[511] This judgment is problematic because the above bi-columnar colic division of the poem only takes place in two Samaritan MS.[512] The majority do not exhibit this division; instead they neglect the order of the cola and lines of verse dividing them solely by appearance. Thus, the external appearance of the divided text in the Song of the Sea was more important in the majority of surviving Samaritan MSS than meaning. This results

[510] The editions used for the SP are: A. von Gall, ed., *Der Hebräische Pentateuch der Samaritaner* (Giessen: A. Töpelmann, 1918); A. Tal and M. Florentin, eds., *The Pentateuch: The Samaritan Version and the Masoretic Version* (Tel Aviv: Tel Aviv University Press, 2010 [Hebrew]).

[511] Tov, *Scribal Practice*, 176.

[512] Von Gall states that "All of קצה XV, 1 was written poetically in ABCD$^{4}$EFG$^{1}$HINPQW$^{3}$Y$^{1}$𝔄𝔇𝔊𝔍. Only MSS 𝔊𝔍 exhibit our division of the verses of the Song given in the example. The other MSS, neglecting the order of the verses and sentences, divide them only by appearance" (*Der Hebräische Pentateuch*, 145). Thus, most MSS attest a "poetic" division but only two are divided into a bi-columnar arrangement. Von Gall identifies 𝔊 as Sasson Ms. 30 and 𝔍 as Cod. Gaster 800. For a description of these MSS see von Gall's catalogue of manuscripts (*Der Hebräische Pentateuch*, xxxv–xxxvi). Tal and Florentin's edition of the SP, which is based on MS Shechem 6, does not write this section stichographically (*The Pentateuch*, 240–43).

in special ornamental arrangement that is divorced from *parallelismus membrorum*. The arrangement in 4Q365, in distinction to this, is entirely consonant with the sense units of the passage and is derived from parallelisms between the cola. This aspect of the stichography of the Song of the Sea in the SP, taken together with 4Q365's similarities with L, indicate that the stichography of 4Q365 should be understood as representative of an incipient Masoretic stichographic layout.

### 3.2.4 POETIC ANALYSIS

The relationship between the stichography of the Song of the Sea to parallelism becomes evident when one considers the prevalence and dominance of parallelism in the Song of the Sea. This next section will examine the parallelism of 4Q365 in order to show that parallelism forms the basis of the stichographic arrangement of 4Q365. This common basis of division also sheds light on the commonalities in stichography between the division in L, 4Q14, and 4Q365.

D. Freedman and J. Muilenberg have determined that the Song of the Sea can be divided into three stanzas based on the presence of three refrains which divide the poem at vv. 6, 11 and 16b.[513] J. Fokkelman, as well, proposes that there were three refrains in the poem as a whole (vv. 6, 11, 16b) on account of the repetition of the structure in the first colon of each line forming an expanded anaphora.[514] Thus, Fokkelman stresses that the repetition of "until they pass over" in v. 16 is a poetic device that demarcates these verses as beginning a new unit.

#### 3.2.4.1 Strophe 14 (4Q365 6b 1). Exod 15:16

| | | |
|---|---|---|
| 1. Until t[hey pass over], | עדֹ יֿ[עבור] | 1 |
| [Your people, O Lord]; | [עמכה יהוה] | 1 |
| 2. [Until they pass over], | [עד יעבור] | 1 |
| [this people which you have bought]. | [עם זו קניתה] | 1 |

[513] Freedman, *Pottery, Poetry, and Prophecy*, 179–88; J. Muilenburg, "A Liturgy on the Triumphs of Yahweh," in *Studia Biblica et Semitica* (ed. T. Vriezen; Wageningen: Veenman, 1966), 233–51. Watson, as well, notes that strophe in v. 16 is an example of staircase parallelism which can be used not only as a means to segment the poem into strophes but also functions as a refrain. This is a well-known feature from Ugaritic poetry. Watson identifies this type of parallelism in vv. 6, 11 and 16. See W. Watson, *Classical Hebrew Poetry: A Guide to its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1986), 154. Freedman's overall division of the poem is as follows: 1ab, 1cd | 2ab, 2cd | 3, 4ab, 4cd, 5 || 6ab, 6cd || 7ab, 7cd, 8ab, 8cd | 9ab, 9cd, 9ef, 10ab, 10cd || 11ab, 11cd, 11ef || 12, 13ab, 13cd, 14 | 15ab, 15cd, 15ef, 16ab, 16cd || 16ef, 16gh ||17ab, 17cd, 17ef, 17gh, 18. A comma ( , ) represents a division between a line or group of lines such as a couplet or triplet, a pipe ( | ) is a break between strophes, and a double pipe ( || ) is a break between stanzas. The verses in between double pipes ( ||6ab, 6cd|| ) are the refrain passages.

[514] Fokkelman, *Major Poems of the Hebrew Bible*, 1:27.

Based on the work of Freedman, Muilenberg and Fokkelman, strophe 14 of 4Q365 preserves the beginning of the last stanza of the poem as a whole. The most prominent feature of this strophe is the repetitive parallelism between the first colon of each bicolon line, which functions to link these two lines together as a strophe. The second colon of each bicolon line, although not identical, contains semantic, morphologic and syntactic parallelism. For example, the noun "people" עם is paired together in both cola (1b and 2b) forming a lexical parallelism between "your people" עמכה and "this people" עם זו.

This lexical pair (עמכה and עם זו) is also a morphologic pair of words from different word classes; specifically, a pronoun is used in parallel construction to a relative clause. Lexical pairs do not need to be morphologically identical for them to be parallel with one another. The possessive suffix "*your* people" is paired with the relative clause "*this* people *which you have bought*." A relative clause is not a morphologic element, but since the relative pronoun is often omitted in poetry a relative clause can function in the same manner. Berlin states that "for it is the whole clause, not just the pronoun, which is equivalent to the noun in the parallel line."[515]

The identical syntactic structure of both bicolon lines also ties them together as a strophe. They begin with a preposition and intransitive verb in the first colon, which is followed by a subject clause in the second colon. However, it should be pointed out that they are different grammatical forms: the subject in the first line is a prepositional phrase, and in the second it is a relative clause. Overall, for each line, the second colon of each line functions syntactically as the subject of the verb in the first.

There is also a semantic patterning of abab between the cola. The first colon of each line "until they pass over" עד יעבור are semantically and lexically identical. The second colon of each line, although not identical, are also paired together semantically: "Your people, O Lord"עמכה יהוה with "this people which you have bought" עם זו קנית. Lastly, the beginning of both lines also exhibits paronomasia—phonologic parallelism—with the alliterative repetition of the *ayin*. All these forms of parallelism form these lines into a strophic unit. This parallelism also manifests a distinct symmetry between the lines, in which each line has the same number of syllables (8) and grammatical units.[516]

[515] A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 1985), 144.
[516] S. Geller, *Parallelism in Early Biblical Poetry* (HSM 20; Missoula: Scholars Press, 1979), 89.

### 3.2.4.2 Strophe 15 (4Q365 6b 1–2). Exod 15:17

| | | |
|---|---|---|
| 1. [You will bring them and plant them], | [תביאמו ותטעמו] | 1 |
| in the mountain of your inheritance. | בהר נחלתכה | 2 |
| 2. A place for yo[ur] dwelling, | מכון לשבתכ֯[ה] | 2 |
| [that you have made Lord]. | [פעלתה יהוה] | 2 |
| 3. [A sanctuary of the Lord], | [מקדש יהוה] | 2 |
| [your hands have established]. | [כוננו ידיכה] | 2 |

Parallelism often takes place in Hebrew poetry simultaneously on multiple levels within a passage: within a line between words, between lines, and between strophes.[517] All of these different types of parallelisms are found within this strophe. Line 1, colon a (4Q365 6b 1) connects this strophe to the previous strophe (strophe 14; 4Q365 6b 1), while colon 1b is parallel to the next two lines within this strophe. The phrase, "bringing them over" תביאמו in strophe 15 colon 1a (4Q365 6b 2) is parallel to the subject of strophe 14 (4Q365 6b 1) "crossing" יעבור; whereas within strophe 15, "mountain of their inheritance" בהר נחלתכה in colon 1b 1 (4Q365 6b 1) is semantically parallel to the "Lord's dwelling" מקדש יהוה discussed in the next two lines (strophe 15, lines 2–3; 4Q365 6b 2). Additionally, parallelism also takes place within the line. For example, in the first colon of line 1 (4Q365 6b 1) the first two verbs תביאמו and ותטעמו are morphologically identical lexical pairs.

The majority of parallelisms takes place between cola and serves to unify cola together as bicolon lines and group them together as strophic units. For example, "your inheritance" נחלתכה is morphologically parallel to "your dwelling" לשבתכה which serves to connect lines 1 and 2. Other morphologic parallelisms connect the three lines together. The morphologic parallelism of the same word class with a contrast in person between lines 2 and 3 between "*you* have made" פעלתה and "*your hands* have established" כוננו. There is also an example of morphologic parallelism between words of a different word class. The juxtaposition of "dwelling" מכון and "established" כוננו places a noun in parallel construction with a verb with the same root (כו"נ).

In addition to this morphologic parallelism lines 2–3 also contain syntactic and semantic parallelisms. Each line begins with the direct object clause in the first colon followed by transitive verb + subject in the second colon. Additionally, the first colon of each bicolon line is

[517] See §2.3f.

semantically parallel to the corresponding colon of the next line, forming an abab semantic patterning between the cola.

**Table 33: Semantic Parallelism Strophe 15, Lines 2–3 (4Q365 6b 1–2)**

| | | | | |
|---|---|---|---|---|
| 2 | a | A place for yo[ur] dwelling, | מכון לשבתכ[ה | 2 |
| | b | [that you have made Lord]. | [פעלתה יהוה] | 2 |
| 3 | a | [A sanctuary of the Lord], | [מקדש יהוה] | 2 |
| | b | [your hands have established]. | [כוננו ידיכה] | 2 |

In this semantic parallelism, the first colon of both lines 2 and 3 is semantically parallel to one another: "a place for your dwelling" is parallel with "a sanctuary of the Lord." Additionally, these two cola (2a, 3a) are also semantically parallel to the second colon of line 1 (1b; 4Q365 6b 2), "mountain of your inheritance." The Lord's dwelling, his sanctuary, is often associated with a mountain in the HB (Mt. Zion). Likewise, the second colon of lines 2 and 3 (2b, 3b) and the first colon of line 1 (1a) are semantically parallel to one another: you have made // you have established // you have planted them. There is an alliterative repetition of the same ending (מו) on the first two verbs of line 1 (תביאמו and ותטעמו), which activates phonological parallelism between these words. Lastly, each line contains a second person masculine singular morphologic form that also creates alliteration between the three lines נחלתכה, לשבתכ[ה, and [ידיכה].

### 3.2.4.3 Strophe 16 (4Q365 6b 3). Exod 15:18

| | | | |
|---|---|---|---|
| 1. The Lord will rule forever and ever. | יהוה ימלוך עולם ועד | 3 |

This monocolon line serves to demarcate this strophe from the next as well as introduce another stanza in the overall structure of the poem. Typically, this line is seen as the conclusion of the Song of the Sea;[518] however, in 4Q365 and 4Q14, the stichography continues into v. 19.

In the overall structure of the Song of the Sea, this monocolon line in v. 18 connects back to the beginning of the poem in v.3.

[518] F. Cross, *Canaanite Myth and Hebrew Epic: Essays in the History of the Religion of Israel* (Cambridge: Harvard University Press, 1973), 123–24; F. Cross and D. Freedman, *Studies in Ancient Yahwistic Poetry* (SBLDS 21; Missoula: Scholars Press, 1975), 45–65; J. Durham, *Exodus* (WBC 3; Waco: Word Books, 1987), 204–05; T. Dozeman, *Commentary on Exodus* (ECC; Grand Rapids: Eerdmans, 2009), 327, 342.

**Table 34: Inclusio in the Song of the Sea (Exodus 15)**

| | |
|---|---|
| v.3 | Yahweh is a warrior |
| | Yahweh is his name |
| v.18 | Yahweh shall reign |
| | Forever and ever. |

Freedman suggests that these two lines form an *inclusio* which marks this poem off as a unit.[519] He also underscores that this *inclusio* extends to the opening and closing sections. The structure of vv. 17–18 (the closing section) is comparable to vv. 3–5 (the opening section): "the two together form a strophe comparable to the regular strophes in the body of the poem, and thus enclose the main part of the poem."[520] Brenner notes that the end of the poem in v. 18 is marked by a return to the third person and the use of a formula "forever and ever" denoting the end of the section.[521] Here, v. 3 summarizes the following material and v. 18 the preceding material.[522] Together they act as bookends for the major body of the poem. The poem then concludes with a formulaic closure and the Song of Miriam (vv. 19–21), which parallels the introduction and Song of Moses (vv. 1–3).

The monocolon line in strophe 16 (4Q365 6b 3) also serves to introduce the next strophe through the connection of God's sovereignty over water. This trope can be seen elsewhere in the Psalms. For example, in Ps 29:3 the Lord's eternal rule is associated with his ruling over the mighty waters of the flood. This thematically introduces the next strophe, which speaks about the Lord controlling the waters of the Reed Sea. This formulaic conclusion was not broken by the stichography in 4Q365 or 4Q14 and should be considered one colon.[523]

---

[519] Freedman, *Pottery, Poetry, and Prophecy*, 182, 193. The poem ends with "the Lord will rule forever and ever" and begins with "the Lord is a warrior, Yahweh is his name."

[520] Freedman, *Pottery, Poetry, and Prophecy*, 213.

[521] M. Brenner, *The Song of the Sea: Ex 15:1-21* (Berlin: Walter de Gruyter, 1991), 26–28. See also C. Houtman, *Exodus* (3 vols.; Kampen: Kok Publishing House, 1996), 2:246. The formulaic phrase "forever and ever" in v. 18 does not necessarily have to denote an ending of the poem. It can function to demarcate strophes within the poem as well as to mark the end of the poem (both uses are found in Ps 45: 7, 18). It can also be used as a formula to demarcate of strophes within the body of the poem (Ps 10:16, 45:7, 52:10; 119:44 and 104:5). It can also function as an *inclusio* coming at the beginning and the end of the poem (Ps 145:1, 21).

[522] This device can also be seen in Psalm 107, where a series of couplets summarize preceding material (Ps 107: 9, 16, 22).

[523] Cross considers Exod 15:18 to be a bicolon line (F. Cross and D. Freedman, *Studies in Ancient Yahwistic Poetry* (SBLDS 21; Missoula: Scholars Press, 1975), 53, 63–64. See also D. Stuart, *Studies in Early Hebrew Poetry* (HSM 13; Missoula: Scholars Press, 1976), 80, 83–85.

### 3.2.4.4 Strophe 17 (4Q365 6b 3–5). Exod 15:19

| | | |
|---|---|---|
| 1. For [Pharaoh's horse] went, | כי בא [סוס פרעה] | 3 |
| [with his chariot and riders amidst the sea]. | [ברכבו ובפרשיו בים] | 3 |
| 2. [And the Lo]rd [brought] on them, | [וישב יה]וה עליהמה | 3–4 |
| the waters of the sea. | את מימי הים | 4 |
| 3. [For the sons of Israel walked], | [ובני ישראל הלכו] | 4 |
| [on dry ground amidst the sea]. | [ביבשה בתוך הים] | 4 |
| 4. [And the wat]er was [a wall] for t[hem], | [והמי]ם להה[מה חומה] | 5 |
| [on] their right and on their left. | [מ]ימינם ומשמאולם | 5 |

It is interesting that most of the commentaries on Exodus 15 end their poetic analysis of the poem with the conclusion of strophe 16 (v. 18) and do not consider this to be part of the poem proper. There are several poetic features of v. 19 that would suggest that it should be connected to the rest of the poem. U. Cassuto, for example, points out that horse and rider are both mentioned in vv. 19 and 1 in the same order.[524] Also, v. 19 includes poetic features, which indicate that it should to be treated as poetry and not prose. Cassuto notes that it has three nearly equally sized parallel clauses which all end in sea.[525] Evidence of its poetic nature can also be seen in the inclusion of 15:19 with the rest of the poem in L.

In contrast to the majority of modern poetic divisions of Exodus 15, the scribes of 4Q365 and 4Q14 most likely considered v. 19 a part of the Song of the Sea. At the very least, the stichographic division of v. 19 in 4Q365 and 4Q14 show that the scribes of these scrolls considered v. 19 to be poetry. Furthermore, it can also be seen as evidence that the basis for the scribal practice of stichography is parallelism. The scribes of 4Q365 and 4Q14 have arranged it stichographically because these verses, similar to vv. 1–18 in Exodus 15, exhibited a high degree of *parallelism*; this semantic and syntactic parallelism, furthermore, suggest that these four lines belong together as a strophic unit.

One interesting aspect of this strophe is the presence of one line which is not found in the MT (4Q365 6b 5; Exod 15:19b). Exodus 15:19b in the MT does not include 4Q365 6b 5 (strophe 17, line 4) "and the water was a wall for them on their right and on their left." This "addition" is most likely a harmonization of Exod 14:29 and Exod 15:19b, which both begin in the same manner. Furthermore, 4Q365 6b 5 matches the end of Exod 14:22 and Exod 14:29.

[524] U. Cassuto, *A Commentary on the Book of Exodus* (Jerusalem: Magnes Press, 1987), 181–82.
[525] Cassuto, *A Commentary on the Book of Exodus*, 181–82.

**Table 35: Exodus 15:29 and 4Q365 6b 5 Compared**

| 4Q365 6b 5 | Exodus 15:29 |
|---|---|
| [ובני ישראל הלכו] | ובני ישראל הלכו |
| [ביבשה בתוך הים] | ביבשה בתוך הים |
| [והמי]ם לה[מה חומה] | והמים להם חמה |
| [מ]ימינם ומשמאולם | מימינם ומשמאלם |

Zahn comments that "such a harmonization may even have been done unconsciously: a scribe copying the shorter formulation may have simply continued as if it were the longer one without giving it a thought. On the other hand, an editor may have felt that the two statements should match and added the extra section deliberately."[526] In my opinion, this "addition" reflects a different pentateuchal *Vorlage* which harmonized Exod 14:29 with Exod 15:19[527]

This additional line in 4Q365 works well with the various parallelisms of this strophe. The ordering of the constituents is different in each line, but the deep structure of lines 2–3 (4Q365 6b 3–4) is syntactically parallel, containing a verb, subject and prepositional phrase.

**Table 36: Syntactic Parallelism Strophe 17, Lines 2–3 (4Q365 6b 3–4)**

| | Subject | Verb | Direct Object | Prepositional Phrase |
|---|---|---|---|---|
| 2 | יהוה | וישב | את מימי הים | עליהמה |
| 3 | ובני ישראל | הלכו | X | ביבשה בתוך הים |

The only difference in the syntax between the two lines is the presence of a direct object in line 2 (4Q364 6b 3–4), which is due to the intransitive nature of the verb in line 3 (הלך). In addition to this, line 2 is semantically and syntactically parallel to line 4 (4Q365 6b 5). This syntactic parallelism between lines 2 (4Q365 6b 3–4) and 4 (4Q365 6b 5) is typical of biblical poetry,

[526] Zahn, *Rethinking Rewritten Scripture*, 111.

[527] I find it hard to believe that the scribe would have unconsciously added this material on account of the stichographic nature of 4Q365. The extra attention required to compose a text stichographically rules out a thoughtless blunder in my opinion. The nature of 4QRP$^{a–e}$ (4Q158; 4Q364–367) as a whole also adds to the probability that this "addition" reflects a different pentateuchal *Vorlage*. 4QRP$^{a–e}$, in my opinion, was a copy of Scripture rather than a new composition. For a discussion of 4QRP$^{a–e}$ as rewritten Bible or Scripture, see S. Crawford, *Rewriting Scripture in Second Temple Times* (Grand Rapids: Eerdmans, 2008), 39–57; G. Brooke, "4Q158: Reworked Pentateuch$^{a}$ or Reworked Pentateuch A?" *DSD* 8 (2001): 219–41; M. Segal, "4QReworked Pentateuch or 4QPentateuch?" in *The Dead Sea Scrolls: Fifty Years After Their Discovery* (eds. L. Schiffman, E. Tov and J. VanderKam; Jerusalem: Israel Exploration Society, 2000), 391–99; E. Tov, "Rewritten Bible Compositions and Biblical Manuscripts, with Special Attention to the Samaritan Pentateuch," *DSD* 5 (1998): 334–54; M. Bernstein, "Pentateuchal Interpretation at Qumran," in *The Dead Sea After Fifty Years: A Comprehensive Assessment* (2 vols.; eds. P. Flint and J. VanderKam; Leiden: Brill, 1998), 1:128–59.

where a verbal and nominal clause are often paired together. Berlin has identified this as a type of nominal/verbal syntactic parallelism.[528] The nominal clause in line 2 (4Q365 6b 3–4) "and the Lord *brought* on them the waters of the sea," is semantically parallel with the verbal clause in line 3 (4Q365 6b 4) "and the water was a wall for them on their right and on their left."

Additionally, in Hebrew poetry, semantically equivalent terms can serve different syntactic functions in the lines creating, what Berlin has dubbed, subject-object syntactic parallelism.[529] An example of this can be found again in lines 2 (4Q365 6b 3–4) and 4 (4Q365 6b 5): And the Lord brought on them *the waters of the sea* (object) // and the *water* (subject) was a wall for them on their right and on their left. This type of syntactic parallelism is also related to a shift in case (nominative and accusative) between two constituents (i.e., את מימי הים and והמים) of a line and is a form of morphologic parallelism. Lines 1 (4Q365 6b 3) and 2 (4Q365 6b 3–4) also employ morphologic parallelism with a contrast in tense (*qtl* // *yqtl*) between verbs of different roots ("went" בא and "brought" וישב). There is also morphologic parallelism, with a contrast in number, between the verbs of the four lines of this strophe, which helps to connect lines 1–4: lines 1 and 2 (4Q365 6b 3–4) contain third person singular verbs, while lines 3 and 4 (4Q365 4–5) have third person plural verbs.

The lines in this strophe are classic examples of the definition of parallelism promoted by Kugel: A, and what's more, B. The relation between these lines is what Berlin called syntagmatic, where the two lines contain a semantic continuation or progression of thought.[530] Thus, "Pharaoh's chariot and his riders" in colon 1b (4Q365 6b 3) disambiguates by clarifying, or expanding, "Pharaoh's horse" in line 1a (4Q365 6b 3). Similarly, in line 2b (4Q365 6b 4), the "waters of the sea" is an explanation of line 2a (4Q365 6b 3–4), which describes God as "bringing." One can see this same parallelism in lines 3 and 4 as well, where the second colon of each bicolon line is an expansion of the first: the sons of Israel did not just walk, but they walked on the dry ground amidst the sea (line 3; 4Q365 6b 4); the water was not just around them, but it formed a wall around them on both sides (line 4; 4Q365 6b 5).

The semantic parallelism between the lines connects them together as a strophic unit forming a semantic patterning of abab between the cola. In this strophe, line 1 (4Q365 6b 3) "For Pharaoh's horse went, with his chariot and riders amidst the sea" is parallel to line 3 (4Q365

[528] Berlin, *Dynamics of Biblical Parallelism*, 54–56.
[529] Berlin, *Dynamics of Biblical Parallelism*, 57.
[530] Berlin, *Dynamics of Biblical Parallelism*, 90.

6b 4) “for the sons of Israel walked on dry ground amidst the sea”; whereas line 2 (4Q365 6b 3–4) “and the Lord brought on them the waters of the sea” is parallel to line 4 (4Q365 6b 5) “And the water was.”

**Table 37: Semantic Parallelism in 4Q365 Strophe 17 (4Q365 6b 3–5)**

| | | | |
|---|---|---|---|
| 1 | a | For [Pharaoh’s horse] went, [with his chariot and riders amidst the sea]. | 3 |
| 2 | b | [And the Lo]rd [brought] on them, the waters of the sea. | 3–4 |
| 3 | a | [For the sons of Israel walked, on dry ground amidst the sea]. | 4 |
| 4 | b | [And the wat]er was [a wall] for t[hem], [on] their right and left. | 5 |

There is also the lexical parallelism between the four lines with the use of the word “sea” which helps to tie them together as a strophe. The same word “sea” ים is the last word of the second colon of lines 1–3. Additionally, “sea” ים and “water” מיים in lines 3–4 are lexically parallel. The repetition “sea” also creates phonological parallelism between the four lines with the repetition of ים in the second colon of lines 1–3, in combination with the repetition of *mem* and *yod* in מימי, המים, and מימינם in lines 2, 3 and 4 respectively. There are also literary features which demarcate this strophe from its surrounding context aside from these various parallelisms. The use of a nominal clause as opposed to a verbal clause in line 4, for example, functions as a type of closure; the use of כי in the beginning of this strophe creates anacrusis, signaling the beginning of a new textual unit.

Overall, this analysis of the Song of the Sea in stichographic texts in the Dead Sea Scrolls has shown that their stichography consistently divides this poem according to cola. These cola are also divided in this manner according to the various forms of parallelism in this passage. Thus, it can be stated that parallelism is congruent with stichography; moreover, the stichographic division compliments and represents graphically the parallelism of the poem.

## 3.3 Deuteronomy 32: 4QDeut$^{q}$ (4Q44). Deuteronomy 32:37–43.

### 3.3.1 Transcription

**Table 38: 4Q44 Fragments 2–5, Col. 1, Lines 1-11**

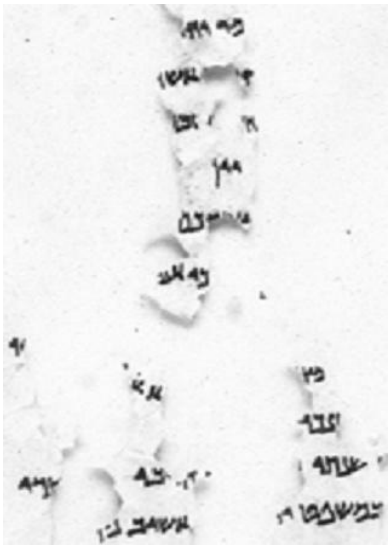


**Figure 6: PAM 42.164**

| | |
|---|---|
| 1 | [וא]מר יהוֹה [איה אלהימו] |
| 2 | [צ]וֹר אשר֯ [חסיו בו] |
| 3 | [אשר] חל֯[ב]י֯ זבח֯[ימו יאכלו] |
| 4 | [ישתו] יין [נסיכם] |
| 5 | [יקומו ו]יעזרכם [יהי עליכם סתרה] |
| 6 | [ראו עתה] כי אני א֯[ני הוא ואין אלהים עמדי] |
| 7 | [אני אמית ואחיה מחצתי ואני ארפא] |
| 8 | [ואין מידי] מצי֯[ל כי א]שא אל֯ [שמים י]די |
| 9 | [ואמרתי חי] א֯נכי [לעולם] |
| 10 | [א]ם֯ שנתי ב֯[ר]ק֯ ח֯רבי |
| 11 | [ותאחז] במשפת יד֯[י] אשיב נ֯קם֯[ם] לצ֯רי |

**Table 39: 4Q44 Fragment 5, Col. 2, Lines 1–11**

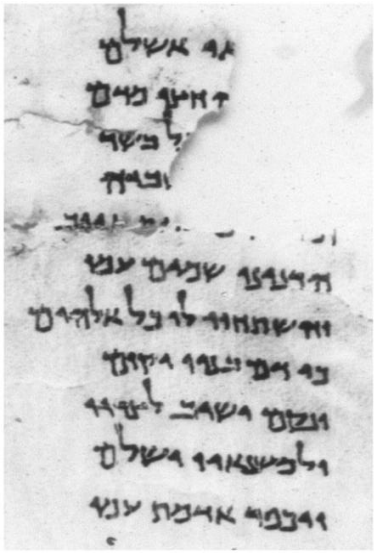


**Figure 7: PAM 42.164**

| | |
|---|---|
| 1 | [ולמשנ]אי אשלם |
| 2 | [אשכיר]ה חצי מדם |
| 3 | [וחרבי תא]כל בשר |
| 4 | [מדם חלל ו]שביה |
| 5 | ומ֯ר֯[אש] פ֯[ר]ע֯ות איוֹב |
| 6 | הרנינו שמים עמו |
| 7 | והשתחוו לו כל אלהים |
| 8 | כי דם בניו יקום |
| 9 | ונקם ישיב לצריו |
| 10 | ולמשנאיו ישלם |
| 11 | ויכפר אדמת עמו |

### 3.3.2 POETIC STRUCTURE AND TRANSLATION

| | | |
|---|---|---|
| STROPHE 23[531] | | |
| 1.The Lord said, "Where are their gods?": | [וא]מר יהוֹה [איה אלהימו] | 1 |
| The rock in which they took refuge; | [צ]וֹר אשׁר [חסיו בו] | 2 |
| 2.Who ate the fat of their sacrifices, | [אשר] חל[ב]י זבח[ימו יאכלו] | 3 |
| and drank the wine of their libation. | [ישתו] יין [נסיכם] | 4 |
| 3. Let them rise and help you, | [יקומו ו]יעזרכם | 5 |
| let him be a protection over you. | [יהי עליכם סתרה] | 5 |
| STROPHE 24 | | |
| 1. See now that I, I am he, | [ראו עתה] כי אני אנ[ני הוא] | 6 |
| and there are no other gods beside me. | [ואין אלהים עמדי] | 6 |
| 2. I kill and give life, | [אני אמית ואחיה] | 7 |
| I wound and I heal, | [מחצתי ואני ארפא] | 7 |
| and from my hand there is no deliverance. | [ואין מידי] מצי[ל] | 8 |
| 3. For I lift up my hand to the heavens, | [כי א]שא אל [שמים י]די | 8 |
| and I say "I live forever." | [ואמרתי חי] אנכי [לעולם] | 9 |
| STROPHE 25 | | |
| 1. When I sharpen my flashing sword, | [א]ם שנתי ב[ר]ק חרבי | 10 |
| and my hand takes a hold on judgment. | [ותאחז] במשפת יד[י] | 11 |
| 2. I will return vengeance upon my enemies, | אשיב נקם[ם] לצרי | 11 |
| and repay those who hate me. | [ולמשנ]אי אשלם | 1 |
| 3. I will cause my arrows to be drunk with blood, | [אשכיר]ה חצי מדם | 2 |
| and my sword will devour flesh. | [וחרבי תא]כל בשר | 3 |
| 4. With the blood of the slain and captives, | [מדם חלל ו]שביה | 4 |
| and from the long-haired leaders of the enemy. | ומר[אש] פ[ר]עות אויב | 5 |
| STROPHE 26 | | |
| 1. Praise his people O heavens, | הרנינו שמים עמו | 6 |
| and bow down to him all the gods. | והשתחוו לו כל אלהים | 7 |
| 2. For he will avenge the blood of his sons, | כי דם בניו יקום | 8 |
| and return vengeance to his enemies. | ונקם ישיב לצריו | 9 |
| 3. He will repay those who hate him, | ולמשנאיו ישלם | 10 |
| and atone for the land of his people. | ויכפר אדמת עמו | 11 |

[531] The strophic numbering is one way of intentionally recognizing that this section is a part of a larger poem and should be treated as such. This may be the first strophe of 4Q44, but it is the 23rd strophe of the entire poem. My overall division of the poem is as follows: 1–2 | 3–4 | 5–6 || 7 | 8–9 || 10 | 11 || 12–13 | 14 || 15–16 | 17–18 || 19–20 | 21 || 22 | 23–24 | 25 || 26–27 | 28–29 | 30–31 || 32–33 | 34–35 || 36 | 37–38 | 39–40 || 41–42 | 43. A comma ( , ) represents a division between a line or group of lines such as a couplet or triplet, a pipe ( | ) is a break between strophes, and a double pipe ( || ) is a break between stanzas. For an analysis of the division of the entire poem see J. Fokkelman, *Major Poems of the Hebrew Bible* (4 vols.; SSN 37, 41, 43, and 47; Assen: Van Gorcum, 1998, 2000, 2003, and 2004), 1:133–49.

### 3.3.3 ANALYSIS OF STICHOGRAPHY

4Q44 originally included the Song of Moses, but only a few fragments containing Deuteronomy 32:37–43 and 32:9–10 are extant.[532] The second column of 4QDeut$^{q}$ (4Q44) is written on a separate sheet of parchment that most likely represented the end of the scroll. The only other known example of a scroll from the DSS ending with a separate sheet containing one column is the final sheet of 1QS.[533] Generally speaking, in the DSS, biblical scrolls contained more than one column per sheet. Scribal practice, in this regard, reflects later rabbinic injunctions.[534] The fact that 4Q44 ends with a single sheet containing one column (without stitching on its left margin) may indicate that this scroll ended with ch. 32 and did not include the last two chapters of the book. Additionally, the end (bottom margin) of column 2 of 4Q44 is followed by a large, uninscribed area which would have been filled with the beginning of ch. 33 if it had contained chs. 33–34.[535] Based on these factors, P. Skehan and E. Ulrich deduce that this scroll most likely only contained the Song of Moses (Deut 32:1–43) and should be put in the category of special use.[536] This is a reasonable deduction on account of all the above stated unique features and abrupt ending of column 2.

In addition to these idiosyncrasies, an unusually broad left margin for both columns 1 and 2 of 4Q44 is created by the short length of each line, which *usually* contains one colon (4Q44 1.5–8, 11 are exceptions). The first line of column 1 is contains the last colon of the bicolon line, which is begun at the end of column 2. Thus, the stichographic division of the second column starts in the middle of a bicolon line. Curiously, although both column 1 and column 2 are arranged stichographically, they are not arranged in exactly the same manner. Skehan and Ulrich point out that in contrast to column 2, which is "very neat and symmetrical with all lines containing only one hemistich," column 1 presents a problem because "its lines appear

---

[532] E. Ulrich et al., *Qumran Cave 4. IX: Deuteronomy to Kings* (DJD 14; Oxford: Clarendon Press, 1995), 137.
[533] 4QDeut$^{n}$ also begins with a sheet containing only one column.
[534] Tov, *Scribal Practices*, 81. One column per sheet is unusual and is prescribed by later rabbinic *halakah* for biblical scrolls, except for the last sheets of the scroll. According to Tov, "sheets containing merely one or two columns are forbidden for biblical scrolls in *b. Menah*. 30a, *y. Meg*. 1.71c–d, and *Sof*. 2.10, according to which one should not write less than three columns of Scripture or more than eight [per sheet]…4QDeut$^{q}$ is a special case since that scroll probably ended with the last preserved sheet, containing the end of Deuteronomy 32. It was followed by an uninscribed area and not the last two chapters of the book (the rule of *b. Menah* 30a, which states that single sheets are acceptable for the last sheets of scrolls, may not have been applicable to this scroll as it probably contained merely a small portion of the book of Deuteronomy" (*Scribal Practices*, 81).
[535] Skehan and Ulrich, *DJD* 14, 137.
[536] Skehan and Ulrich, *DJD* 14, 137.

asymmetrical, the right margin seems unusually irregular, and lines 5–8 and 11 contain more than one hemistich."[537]

Overall, the evidence from the stichographic arrangement suggests that this section of Deuteronomy 32 was divided stichographically according to the poetic features of the text and, in particular, its prominent syntactic, morphologic and semantic parallelisms. Although some of the lines in column 1 combine two cola, most of the lines in columns 1–2 contain only one colon per line. Throughout the MS, the *vacats* come between breaks in the lines promoted by parallelism. The breaks are always found at the conclusion of the colon. Thus, the stichography in 4Q44 is not a mechanical haphazard division or even an aesthetic device which puts together a random chunk of words; rather, the *vacats* in the MS represent the natural breaks between the lines and cola dictated by parallelism.

#### 3.3.3.1 Deuteronomy 32 in the Aleppo Codex and the SP

When one compares the stichography of 4Q44 to the Aleppo Codex[538] and the SP, a striking similarity is found.[539] Specifically, the *delimited cola* of 4Q44, the Aleppo Codex and the Samaritan Pentateuch are congruent. The cola are delimited in each MS by either a space between two columns or at the end of a line within a column.[540] The main difference is that where 4Q44 contains two cola per line (such as in lines 5–8, 11), there is an extra *vacat* in the Samaritan Pentateuch and Aleppo Codex, which consistently divide by colon. There is also a difference at the end of 4Q44 in column 2 created by the omission of two cola in the Aleppo Codex and the Samaritan Pentateuch.

[537] Skehan and Ulrich, *DJD* 14, 137, 140.
[538] The edition of the Aleppo Codex used is: M. Goshen-Gottstein, ed., *The Aleppo Codex* (Jerusalem: Magnes Press, 1976).
[539] See also P. Sanders, *The Provenance of Deuteronomy 32* (OtSt 37; Leiden: Brill, 1996), 102–111. Sanders compares the special layout of the Song of Moses in the colography of L, the Damascus Pentateuch and the Aleppo Codex specifically with reference to rabbinic prescriptions for the layout.
[540] Cola are only delimited by the end of the column in 4Q44.

**Table 40: Stichography of Aleppo Codex and SP**

| | Aleppo Codex | | Samaritan Pentateuch[541] | |
|---|---|---|---|---|
| | Column 1 | Column 2[542] | Column 1 | Column 2 |
| 1 | ואפס עצור ועזוב[543] | ואמר אי אלהימו | ואמרו איה אלהימו | צור חסיו בו |
| 2 | צור חסיו בו | אשר חלב זבחימו יאכלו | אשר חלב זבחיהם יאכלו | וישתו יין נסכם |
| 3 | ישתו יין נסיכם | יקומו ויעזרככם | יקומו ויעזרוכם | יהיו עליכם סתרה |
| 4 | יהי עליכם סתרה | ראו עתה כי אני אני הוא | ראו עתה כי אני אני הוא | ואין אלהים עמדי |
| 5 | ואיו אלהים עמדי | אני אמית ואחיה | אני אמית ואחיה | מחצתי ואנכי ארפא |
| 6 | מחצתי ואני ארפא | ואין מידי מציל | ואין מידי מציל | *vacat* |
| 7 | כי אשא אל שמים ידי | ואמרתי חי אנכי לעלם | כי אשא אל השמים ידי | ואמרתי חי אנכי לעלם |
| 8 | אם שנותי ברק חרבי | ותאחז במשפט ידי | אם שנתי ברק חרבי | ותאחז במשפט ידי |
| 9 | אשיב נקם לצרי | ולמשנאי אשלם | אשב נקם לצרי | ולמשנאי אשלם |
| 10 | אשכיר חצי מדם | וחרבי תאכל בשר | אשכיר חצי מדם | וחרבי תאכל בשר |
| 11 | מדם חלל ושביה | מראש פרעת אויב | מדם חלל ושביה | מראש פרעת אויב |
| 12 | הרנינו גוים עמו | כי דם עבדיו יקם | הרנינו גוים עמו | כי דם עבדיו יקם |
| 13 | ונקם ישיב לצריו | וכפר אדמת עמו | ונקם ישיב לצריו | וכפר אדמת עמו |

4Q44 closely resembles the tradition of division found in the SP. They both arrange Deuteronomy 32 in a bi-columnar arrangement: 4Q44 is arranged in two columns with one column per sheet,[544] whereas the Samaritan Pentateuch (and Aleppo Codex) have two columns per folio and are meant to be read across the columns. Oftentimes, the *vacats* match the beginning and end of lines in the Samaritan Pentateuch. For example, lines 5–7 in column 1 of 4Q44 match lines 3–5 in columns 1–2 of the Samaritan Pentateuch.[545] Quite astonishingly, some MSS of the Samaritan Pentateuch also group cola together as 4Q44 does in lines 5–8 and 11.[546] The Abisha Scroll, which provides one such example, was likely written a short time after 1150 CE. It was originally housed in the old Stone Synagogue on the lower slopes of Mt. Gerizim.[547] Its extant portions (from the end of Numbers and Deuteronomy) contains a stichographic presentation of the Song of Moses, which is written in running script with spaces and punctuation marks between words (period) and cola (colon). If one uses the punctuation marks

[541] For a description of the MSS that contain this special layout, see von Gall, *Der Hebräische Pentateuch der Samaritaner*, 429–34. As I discuss below, not all MSS of the SP contain this bi-columnar arrangement.
[542] The left column is left justified in the MS, whereas in the Samaritan Pentateuch both columns are right justified.
[543] This is the last colon of the previous line from v. 36, which is not extant in 4Q44. It just so happens that v. 37 begins in column 1 in the Aleppo Codex and column 1 in the Samaritan Pentateuch.
[544] Sanders, *The Provenance of Deuteronomy 32*, 102–111.
[545] Von Gall, *Der Hebräische Pentateuch der Samaritaner*, 429, 433.
[546] See F. Pérez Castro, *Séfer Abiša: Edición del fragmento antiguo del rollo sagrado del pentateuco Hebreo Samaritano de Nablus: estudio, transcripción, aparato crítico y facsimiles* (Madrid: C.S.I.C., 1959), 107.
[547] A. Crown, R. Pummer, and A. Tal, *A Companion to Samaritan Studies* (Tübingen: J.C.B. Mohr, 1993), 4–6.

and *vacats* which divide cola as a guide, an interesting correspondence to 4Q44 is discovered. What is interesting is that the Abisha Scroll combines cola in lines 38–40; furthermore, these combined cola correspond to the lines containing two cola in lines 6–8 of 4Q44. This point of correspondence may point to a scribal convention of stichography which underlies this divergence in lines 5–8 and 11 of 4Q44.

**Table 41: Abisha Scroll and 4Q44 Compared**

| Abisha Scroll | | 4Q44 | |
|---|---|---|---|
| יקומו ויעזרוכם | 37–38 | [יקומו ו]יעזרכם [יהי עליכם סתרה] | 5 |
| יהיו עליכם סתרה | 38 | | |
| ראה עתה כי אני אני הוא ואין אלהים עמדי | 38–39 | [ראו עתה] כי אני אֹ[ני הוא ואין אלהים עמדי] | 6 |
| אני אמית ואחיה מחצתי ואנכי ארפה ואין מידי מציל | 39–40 | [אני אמית ואחיה מחצתי ואני ארפא] | 7 |
| כי אשא אל השמים ידי | 40 | [ואין מידי] מצי[ל כי א]שׂא אל [שמים י]די | 8 |
| ואמרתי חי אנכי לעלם | 40 | [ואמרתי חי] אנכי [לעולם] | 9 |
| אם שנתי ברק חרבי | 40–41 | [א]ם שנתי ב[ר]ק חרבי | 10 |
| ותאחז במשפט ידי | 41 | [ותאחז] במשפת יד[י] אשיב נקם[ם] לצרי | 11 |
| אשיב נקם לצרי | 41 | | |

It is difficult to ascertain the purpose for the combination of cola in 4Q44 5–8 and 11. The combination of cola in these lines could reflect an *ad hoc* arrangement prompted by the desire of the scribe to finish column 2 in eleven lines in order to mirror column 1. This explanation, however, is ultimately unsatisfying because of the large amount of correspondences between 4Q44 and other traditional layouts. The delimitation of cola in 4Q44 is evidence that the later Masoretic and Samaritan scribes did not invent the stichography of poetic passages. Rather, they transmitted a stichographic layout which is already found in the DSS. Particularly, the peculiar stichography of the Song of Moses is surprisingly consistent—even in its idiosyncratic tendencies—with the Samaritan Pentateuch. Thus, the Song of Moses in 4Q44 provides evidence of incipient traditional layouts of particular poetic passages considered to be Scripture. Lastly, the correspondence of layout and stichography between divergent textual traditions (Masoretic and Samaritan) underscores the guiding principle which lies behind these stichographic presentations. If the stichography was for decorative purposes or simply to mark a passage as being special, then how does one account for the similarities in the delimitation of cola? The similarity is accounted for by the prominent parallelisms in this poetic passage.

### 3.3.3.2 The Song of Moses in the Leningrad Codex

This is not to say that all versions of Deuteronomy 32 correspond well with 4Q44 or that there are not stichographic presentations of this text that are discordant with parallelism. A good example of this would be the Leningrad Codex, which seems to have no principle of division for Deuteronomy 32 except to keep two solid chunks of text on either side of the folio. L is arranged in two columns as 4Q44, SP, and the Aleppo Codex, but the two columns do not present sense units in any coherent way. The column even divides words which have been joined with a *maqqef* (conjunctive accent). Thus, special layout of Deuteronomy 32 in L denotes that the passage is poetry, but the delimitation of the text is not consistent with its poetic structure.[548]

### 3.3.3.3 Other Stichographically Arranged MSS of Deuteronomy 32

There are five stichographically arranged MSS that preserve portions of Deuteronomy 32.[549] I will focus on 4QDeut$^{q}$ in the analysis of this chapter because it contains the longest extant portion of Deuteronomy 32; a brief survey, nonetheless, of the types of stichography used in other stichographically arranged MSS of this biblical chapter will follow in order to gain an overall sense of the stichography of Deuteronomy 32.

4QDeut$^{b}$ (4Q29) most likely contained the entire book of Deuteronomy. The Song of Moses, however, is the only extant passage that is stichographically arranged (only Deut 32:1–3 remains). The text stops continuous script at the end of ch. 31 and beginning at Deut 32:1 breaks into a stichographically arranged column with two cola per line. There is very little left of the left margin of the MS, but one can deduce from the position of the extant words that it was arranged stichographically with two cola per line leaving a broad left margin.[550]

---

[548] Sanders, *The Provenance of Deuteronomy*, 103. Sanders writes, "[i]n Codex Leningradensis the breaking off of the lines seems to have taken place pragmatically, without taking into account the meaning and poetic structure of the text."

[549] 4QDeut$^{b}$ (4Q29), 4QDeut$^{c}$ (4Q30), 4QpaleoDeut$^{r}$ (4Q45), and 1QDeut$^{b}$ (1Q5).

[550] J. Duncan, *DJD* 14, 10. Duncan deduces from the position that a "scribe arranged the song stichometrically, with two hemistiches to a line," but he does not offer a reconstruction.

**Table 42: Stichography of 4QDeut[b] (4Q29) 3.10–11. Deut 32:1–3**

| | | |
|---|---|---|
| 10 | [האזינו השמים] ואדברה ותשמע ה֯אָּרץ אֹמ֯[רי פי] | *vacat* |
| 11 | [יערף כמטר לקחי תזל כט]ל֯ אָּמרתי֯ | *vacat* |
| 12 | [כשעירם עלי דשא וכרביבים] עלי֯ ע֯[שב] | *vacat* |
| 13 | [כי שם יהוה אקרא הבו] גדו֯[לה לאלהינו] | *vacat* |

Furthermore, if there was a *vacat* placed in between the two cola of each line, then one would expect a *vacat* after ואדברה on line 10. However, the space following the end of ואדברה and before the beginning of ותשמע is not large enough to constitute a *vacat*. Therefore, it seems likely that this stichography consisted of two cola per line without *vacats* separating them.

4QDeut[c] (4Q30) contains one fragment with a portion of Deut 32:3. This fragment is very small and contains merely a portion of one colon. The stichography is reconstructed based on the number of lines the column must have contained compared to the previous columns from this MS (measured from the bottom of the previous column to the extant bottom line).[551] The lone colon comes on the right-hand margin of the last line of the column, which is the twenty-seventh line of that column. It is the only extant fragment from that column. However, the end of the previous column ending with Deut 31:19 is preserved, so by calculating how many lines would be in the following column to complete chapter 31, and adding in one colon of poetry from Deut 32:1 per line in the column until the extant piece in Deut 32:3, one arrives at a grand total of twenty-seven lines. This calculation shows that this column contained one colon per line of the MS at least for the first seven cola of Deuteronomy 32 (Deut 32:1–3a).

4QpaleoDeut[r] (4Q45) originally contained all of Deuteronomy and has portions of several chapters extant. Ulrich defers to Skehan's judgment concerning the stichography of Deuteronomy 32. Skehan proposed that each line of the MS contained two cola.[552] After looking at the facsimiles, it is my opinion, that the remaining fragments (frags. 35–41) of Deuteronomy 32 are so fragmentary that any data about the type of stichography they evince are conjectural and need to be stated with caution. Nonetheless, the proposed reconstruction of the fragments below does reveal some information about the stichography of this MS.

[551] Duncan, *DJD* 14, 33.

[552] Ulrich writes, "according to Skehan's calculations, Deuteronomy 32 in this manuscript was arranged with two hemistiches to the line. Here, as in several other places, his expertise in Hebrew poetry and his early working with the scrolls before further deterioration occurred have influenced the acceptance of some readings and interpretations for which evidence is no longer clear as it may once have been" (*DJD* 14, 131, 147).

**Table 43: 4QpaleoDeut$^{r}$ (4Q45) Fragment 35. Deut 32:6–8**

| | | |
|---|---|---|
| 1 | ]הֲלוֹא [הוא אביך קנך הוא עשך ויכוננך] | *vacat* |
| 2 | [זכר ימות עולם] בינוּ [שנות דור ודור] | *vacat* |
| 3 | [שאל אביך ויגדך] זקניך וֹ[יאמרו לך] | *vacat* |
| 4 | [בהנחל עליון גוים ב]הפרידו [בני אדם] | *vacat* |

**Table 44: 4QpaleoDeut$^{r}$ (4Q45) Fragments 36–37. Deut 32:10–11**

| | | |
|---|---|---|
| 1 | [ובתוהו יליל ישמן] יסבבֻ[נהו יבוננהו] | *vacat* |
| 2 | [יצרנהו כאישון] עינו כנשר [יעיר קנו] | *vacat* |

**Table 45: 4QpaleoDeut$^{r}$ (4Q45) Fragments 38–40. Deut 32:13–14**

| | | |
|---|---|---|
| 1 | [ירכבהו על במתי] אֹרץ [ויאכל תנובת שדי] | *vacat* |
| 2 | [וינקהו דבש מס]לֹעֻ ושמן [מחלמיש צור] | *vacat* |
| 3 | [חמאת בקר וחלב] צאן עֻ[ם ח]לֻּב כרֻ[י]סֻ ואיל[ים] | *vacat* |
| 4 | [בני בשן ועתודים ע]סֻ חלב כליוֹ[ת חטה] | *vacat* |

Fortunately, many of the fragments contain portions which fall on the borders between two cola within a line on the MS. Thus, if there was a *vacat* between the cola, then one would expect to see *vacats* in several places within the fragments. These places include: before בינוּ (frag. 35, line 2), before זקניך (frag. 35, line 3), before יסבבֻ[נהו] (frag. 37, line 1), between עינו and כנשר (frags. 36–37, line 2), before אֹרץ (frag. 38, line 1), between לֹעֻ[מס] and ושמן (frag. 38, line 2), between צאן and עֻ[ם] (frag. 39, line 3), and between סֻ[ע] and חלב (frag. 39, line 4). V*acats*, however, do not appear in these places. Instead one finds small spaces, which are typical of the space that divides words throughout the MS. Therefore, it is evident that there was no system of *vacats* which separated the cola within the lines of the MS.

Another feature of the stichography also becomes evident upon scrutinizing the relationship between the lines: it is impossible for each line to contain two cola as Skehan has suggested. If each line of the MS contained two cola, then one would expect a correspondence between the lines of the MSS. For example, beginning with the end of line 4 on fragment 35 and counting two cola per line, one would expect עינו [יצרנהו כאישון] to be placed on the same line with [נהו יבוננהו יסבבֻ] ; instead, we find עינו [יצרנהו כאישון] joined with [יעיר קנו] כנשר in line 2 of

fragments 36–37. Additionally, if there were only two cola per line of the MS and [יצרנהו כאישון] עינו is joined with [יעיר קנו] כנשר as it is in line 2 fragments 36–37, then one would expect [וינקהו דבש מס]לֹעֹ to be joined with [ויאכל תנובת שדי] in line 2, fragments 38–40; however, it is instead joined with [מחלמיש צור] ושמן.

Overall, one must conclude from the joins made between [יעיר] עינו כנשר [יצרנהו כאישון] [קנו in fragments 36–37 and [מחלמיש צור] ושמן [וינקהו דבש מס]לֹעֹ in fragments 38–40 that each line of the MS could not have contained two cola. Instead, given the cola that are connected, at least two of the non-extant lines which intervene must have had either one colon, three cola or omit a colon entirely.[553] The only other remaining possibility is that the scribe separated cola in an idiosyncratic manner which was inconsistent with the parallelisms of the passage. This option, however, should be ruled out on account of the above reconstructions which show that, at least for those lines, each line on the MS contained two cola. The evidence available from the fragments can only allow me to conclude that the stichography of 4Q45 contained one to three cola per line and usually each line contained two cola.

The only remaining stichographically arranged version of Deuteronomy 32 is found in 1QDeut$^{b}$ (1Q5), which contains portions from Deut 32:17, 19–22, 24–27, 29. The fragments of this MS that comprise Deuteronomy 32 are very small, and the editor, D. Barthélemy, of the *editio princeps* did not adequately demonstrate his contention that *vacats* separate cola.[554] Additionally, the position of the fragments relationship to one another is not shown well by the plates or the editor's transcription.

[553] A *Vorlage* inconsistent with the MT could also cause these discrepancies. One cannot assume that the *Vorlage* of 4QpaleoDeutr (4Q45) is consistent with the MT. E. Ulrich and J. Sanderson posit that the MS resembles the Masoretic more than the Samaritan textual tradition. P. Skehan, E. Ulrich, and J. Sanderson, *Qumran Cave 4.IV: Palaeo-Hebrew and Greek Biblical Manuscripts* (DJD 9; Oxford: Clarendon Press, 1992), 134.
[554] D. Barthélemy and J. Milik, *Qumran Cave 1* (DJD 1; Oxford: Clarendon Press, 1955), 60.

**Table 46: 1QDeut$^{b}$ (1Q5) Fragments 16–19. Deut 32:17–29**

1 [יזבחו לשדים לא אלה אלהים לא ידעום חדשים מקרב באו לא שערום] אבתיכם
2 [צור ילדך תשי ותשכח אל מחללך וירא יהוה וינאץ מכע]ס בניו ובנתיו
3 [ויאמר אסתירה פני מהם אראה מה אחריתם כי דור תהפכת המה בנ]ים לא אמן ב[ם]
4 [הם קנאוני בלא] אל [כעסוני בהבליהם ואני אקניאם בלא עם בגוי נב]ל [אכעיסם]
5 [כי אש קדחה] באפי [ותיקד עד שאול תחתית ותאכל ארץ ויבל]ה [ותלהט מוסדי הרים]
6 [אספה עלימו רעות חצי אכלה בם מזי רעב ולח]מי רשף [וקטב מרירי]
7 [ושן בהמות אשלח בם ע]ם חמ[ת זחלי עפר מחוץ תשכל חרב ומח]דרים [אימה]
8 [גם בחור גם בתולה] יונק עם איש [שיבה אמרתי אפאיהם א]שבית מ[אנוש זכרם]
9 [לולי כעס אויב אגור פן ינכרו צרימו פן יאמרו ידינו ו]לא אדני [פעל כל זאת]
10 [כי גוי אבד עצות המה ואין בהם תבונה לו חכמו ישכילו זאת] יבי[נו לאחריתם]

This reconstruction shows that Barthélemy was correct in his theory that each line of the MS contained four cola. It also shows that fragment 16 should be placed above fragment 18 and fragment 17 should be placed directly above fragment 19. Additionally, both fragments 16 and 18 were on the left side of the column and fragment 17 and 19 were on the right side of the column.

The possibility that each colon was separated by a *vacat* within each line of the column is difficult to assess. There are places in the fragments that include words which should precede or follow a *vacat* if the MS was divided as such: 1) following אל on line 4 (frag. 17), 2) following בְּאפִּי on line 5 (frag. 17), 3) following רשף on line 6 (frag. 18), 4) before יֹונק on line 8 (frag. 19), and 5) before יבי[נו] on line 10 (frag. 18). The fragments immediately break off following בְּאפִּי on line 5, following רשף on line 6 and before יֹונק on line 8. There is a space following אל on line 4 (frag. 17) and a small space before יבי[נו] on line 10 (frag. 18). In my judgment, however, these spaces are not large enough, in comparison to the word divider spaces, to constitute a *vacat*. Unfortunately, the fragments break off too soon in these areas to allow for certain judgment. My conclusion is that 1Q5 contained four cola per line of the MS, which were *possibly* divided by *vacats*.

The table below summarizes the stichography and content of the stichographic MSS of Deuteronomy. The content describes only the stichographically arranged sections of each MS rather than the entire contents of the scroll.[555]

[555] For a description of the contents of each MS, see Tov, *Scribal Practices*, 168.

**Table 47: Stichographically Arranged MSS of Deut 32**

| MS | Content | Stichography |
|---|---|---|
| 4Q44 | Deut 32:37–43 | One colon per line, except in lines 5–8, and 11, which contain two cola with no *vacats* in between. |
| 4Q29 | Deut 32:1–3 | Two cola per line without *vacats* between cola |
| 4Q30 | Deut 32:3 | One colon per line |
| 4Q45 | Deut 32:6–8, 10–11, 13–14, 33–35 | Two cola per line without *vacats* between cola. Some lines contained one or three cola. |
| 1Q5 | Deut 32:17, 19–22, 24–27, 29. | Four cola per line |

As the table shows, there was a variety of different types of stichographic divisions of Deuteronomy 32. They were arranged with anywhere from one colon to four cola per line. At least two MSS (4Q44 and 4Q45) did not have a consistent number of cola per line. Overall, *the only consistent feature between all the stichographic divisions of Deuteronomy 32 is the division of the text by colon*. There is no evidence that a colon was ever split between lines or *vacats* in these MSS. The following poetic analysis will argue that the reason for this immutable feature is the colon's intrinsic connection with parallelism. The ultimate division of the text into cola—the defining feature of stichographic texts of Deuteronomy 32—was dictated by the forms of parallelism between the cola, lines, and strophes within the poem.

### 3.3.4 POETIC ANALYSIS

The poetic division of the Song of Moses in modern scholarship in some cases has been preoccupied with relating the overall structure of the poem to an outside framework. E. Wright divides the poem according to the various sections of an ANE suzerainty treaty.[556] M. Thiessen argues that the poem should be understood as a liturgical hymn and divides it according to the various components of liturgy.[557] P. Skehan's arrangement of the poem is based on a complex

[556] E. Wright, "The Lawsuit of God: A Form-Critical Study of Dt 32," in *Israel's Prophetic Heritage: Essays in Honor of James Muilenburg* (New York: Harper & Brothers, 1962), 27–33.

[557] Thiessen argues that certain aspects of the Song "originated in the context of liturgical worship." See M. Thiessen, "The Form and Function of the Song of Moses (Deuteronomy 32:1-43)," *JBL* 123 (2004): 407–20. These aspects include shifts in person, use of imperatives and interrogatives, changes in speaker, and the presence of similar components of other hymns such as Psalm 33. Overall, Thiessen concludes that Deuteronomy 32 is best understood as a hymn that contains a covenant lawsuit (Thiessen, "Form and Function," 421). Thiessen is not alone in stressing the Song's liturgical nature. Cassuto also argues that the Song should be regarded as a liturgical composition. See U. Cassuto, *Biblical and Oriental Studies Volume 2: Bible and Ancient Oriental Texts* (Jerusalem: Magnes Press, 1975), 41–46. The notion that the Song was composed for oral delivery is reinforced by the frequent direct address to Israel, which could be understood as the congregation in a liturgical setting (e.g., vv. 6–7, 18, 38–39).

argument about its overall structure being composed of three sections with 69 verses each.[558] These divisions are at times in conflict with the stichographic division of Deut 32:33–37.

However, when one compares the division of the Song of Moses presented in 4Q44 and modern arrangements which are sensitive to the parallelisms within this passage there is a high degree of similarity. For example, O'Connor's analysis of the Song of Moses, which arranges it by cola, shares a remarkable similarity to 4Q44.[559] Similarly, when one compares 4Q44 to the division of Fokkelman,[560] C. Labuschagne,[561] and J. Tigay[562] there are few differences, which are not based on textual differences between 4Q44 and the MT. This correspondence between modern poetic arrangements and stichographic divisions gives credence to the notion that the stichographic division of cola in 4Q44 is based on parallelism.

### 3.3.4.1 Strophe 23 (4Q44 2–5 1.1–5). Deut 32:37–38

| | | |
|---|---|---|
| 1.The Lord said, "Where are their gods?": | [וא]מר יהוֹה [איה אלהימו] | 1 |
| The rock in which they took refuge; | צ]וֹר אשׁר [חסיו בו] | 2 |
| 2.Who ate the fat of their sacrifices, | [אשר] חל֯[ב]י זבח[ימו יאכלו] | 3 |
| and drank the wine of their libation. | [ישתו] יין [נסיכם] | 4 |
| 3. Let them rise and help you, | יקומו ו]יעזרכם | 5 |
| let him be a protection over you. | [יהי עליכם סתרה] | 5 |

My division, which is very similar to Fokkelman's, identifies vv. 36–43 (which are in 4Q44) as the fourth section of the poem at large, containing five strophes. According to Fokkelman, this section "consists of an envelope spoken by Moses (two short strophes, vv. 36 and 43) and the body: four strophes containing God's second speech."[563] In the overall

[558] P. Skehan, "The Structure of the Song of Moses in Deuteronomy (Dt 32:1–43)," *CBQ* 13 (1951): 153–63.
[559] M. O'Connor, *Hebrew Verse Structure* (Winona Lake: Eisenbrauns, 1980), 194–207.
[560] Fokkelman, *Major Poems of the Hebrew Bible*, 1:58–61. The poem in his analysis is a series of discourses by Moses, God, and God quoting his enemies. Thus, Fokkelman uses the verb "to say," which occurs four times, as a demarcation marker because it denotes shifts in speaker. His analysis is also keenly aware of the different types of parallelisms found throughout the poem.
[561] Labuschagne's division of the strophes is based on changes in person (between second and third person) as well as changes in the speaker (Moses and God). His division stresses the idea that Deuteronomy 32 is a song, which is structured by speeches similar to the book of Deuteronomy as a whole. See C. Labuschagne, "The Song of Moses: Its Framework and Structure," in *De Fructu Oris Sui: Essays in Honor of Adrianus van Selms* (Leiden: Brill, 1971), 85–98.
[562] J. Tigay, *The JPS Torah Commentary: Deuteronomy* (Philadelphia: Jewish Publication Society, 1996), 508–18. His division is made upon the basis of the parallelism of the text as well as changes in speaker and topic (*Deuteronomy*, 209). Tigay's division of the final cola (Deut 32:37f) corresponds exactly to 4Q44, except where there is an addition in v. 43. He is particularly aware of certain word pairs, parallelism and assonance that take place throughout the poem.
[563] Fokkelman, *Major Poems of the Hebrew Bible*, 1:120.

framework of Deuteronomy 32, 4Q44 begins with the first of four strophes containing God's second speech (strophes 23–25).

There are several morphologic, syntactic and semantic parallelisms within this strophe that both delineate its cola and unify them together into a strophic unit. There is a morphologic parallelism between two words of different word classes (noun and relative clause) in line 1a and 1b (4Q44 2–5 1.1–2): "Their gods" אלהימו is paralleled by the relative clause in the second hemistich "which they took refuge" אשר חסיו בו. The two verbs of line 2 (4Q44 2–5 1.3–4) are morphologically identical (third person plural): "they ate" and "they drank." One can also note the morphologic parallelism of the direct objects of line 2a and 2b between the phrases "fat of their sacrifices" and "wine of their libations."[564] There is also a morphologic parallelism between different word classes in line 3a and 3b (4Q44 2–5 1.5): "[let them] help you" (verb) and "let him be a protection" (noun). As Berlin shows, the pairing of a verb with a noun is a common form of morphologic parallelism which can involve words of the same and different roots.[565]

Berlin also demonstrates that many "parallel lines are structured so that the terms which are semantically parallel serve different syntactic functions in their respective lines."[566] An example of this can be found between cola in lines 1 and 3 (4Q44 2–5 1.1–2; 5), which form a distinctive abab semantic patterning. In line 1 (4Q44 2–5 1.1–2), an interrogative verb is paralleled with a jussive verb in line 3 (4Q44 2–5 1.5). Additionally, there is also a morphological parallelism between the number of the subject and verb, which ties the cola of lines 1 and 3 together. Together they demarcate the outside borders of this strophe. This is a good example of Jakobson's dictum that parallelism inevitably activates all levels of language.[567] Parallelism can be within lines, between adjacent lines and between lines that are apart from another. Several different types of parallelism can coexist within the same strophe.

[564] There is also a contrast in number in this morphologic parallelism. Although the possessive pronominal suffix on the end of the construct chain is the third person plural in both phrases, the nouns in the construct chain have different numbers: "Fat of their sacrifices" is plural and "wine of their libation" is singular.
[565] Berlin, *Dynamics of Biblical Parallelism*, 34.
[566] Berlin, *Dynamics of Biblical Parallelism*, 57.
[567] See §2.4.

**Table 48: Syntactic Parallelism Strophe 23, Lines 1 and 3 (4Q44 2–5 1.1–2; 5)**

| | | | | |
|---|---|---|---|---|
| 1a | interrogative | a | plural | The Lord said, "Where are their gods?" |
| 3a | jussive | b | plural | let them rise and help you |
| 1b | interrogative | a | sing | (Where is) the rock in which they took refuge? |
| 3b | jussive | b | sing | let him be a protection over you |

This syntactic parallelism is activated by shifting grammatical forms between the four cola. The third person singular form of יהי is problematic in the context because line 3, colon a, is plural and line 3, colon b, switches to singular: "let *them* (plural) rise and help you, let *him* (singular) be a protection over you." On account of this, the NRSV translated this as "let them be your protection." This shift in person shows how parallelism, as Berlin eloquently quipped, "uses grammar for a supergrammatical purpose; it makes grammar serve the poetic function—as a part of parallelism."[568] In other words, one purpose of these shifts in person (grammar) is to activate parallelisms between lines 1 and 3.

Aside from these syntactic and morphologic parallelisms which connect lines 1 and 3, there are also parallelisms within line 2 (4Q44 2–5 1.3–4). Although the ordering of the syntactical constituents is different, the syntax of both cola of line 2 is identical, consisting of a transitive verb with a construct chain forming the direct object. The placement of the verbs in line 2 at the end of the first colon (colon 2a; 4Q44 2–5 1.3) and at the beginning of the second colon (colon 2b; 4Q44 2–5 1.4) juxtaposes the verbs activating parallelism between the cola within the line. Each of the construct chains, which are morphologically parallel with one another, form the outer end of the line; the verbs, which are morphologically identical, comprise the inside of the line. This creates chiasm within the line of abba: חלבי זבחימו יאכלו \\ ישתו יין נסיכה.

The semantic parallelism of all four cola in the first two lines is aabbcc. The cola within each bicolon line are semantically parallel to one another.

[568] Berlin, *Dynamics of Biblical Parallelism*, 62.

**Table 49: Semantic Parallelism Strophe 23 (4Q44 2–5 1.1–5).**

| | | | |
|---|---|---|---|
| 1 | a | The Lord said, "Where are their gods?": | 1 |
| | a | The rock in which they took refuge; | 2 |
| 2 | b | Who ate the fat of their sacrifices, | 3 |
| | b | and drank the wine of their libation. | 4 |
| 3 | c | Let them rise and help you, | 5 |
| | c | let him be a protection over you. | 5 |

The semantic parallelism between the cola within each line activates several lexical word pairs within each line. For example, in line 2 (4Q44 2–5 1.3–4) the verbs "eat and drink" are used together with "libation" and "sacrifice." The lexical pair "God" and "rock" are also used in line 1 (cf. Is 44:8). The rock here has a double entendre of both the pagan gods as well as Yahweh (cf. Deut 32:4), which leads one to the lexical parallelism of the two cola within line 3.

**Table 50: Lexical Parallelism Strophe 23, Line 3 (4Q44 2–5 1.5)**

| | | |
|---|---|---|
| a | Let them *rise up* | יקומו |
| b | And **help** you | ויעזרכם |
| a | Let him be *over you* | יהי עליכם |
| b | a **protection**. | סתרה |

There is a distinct parallelism within the line and even within each colon: each component of this line is semantically parallel with its corresponding component in the following colon forming a distinctive abab internal lexical parallelism: "rise" // (being) "over" and "help" // "protection."

### 3.3.4.2 Strophe 24 (4Q44 2–5 1.6–9). Deut 32:39–40

| | | |
|---|---|---|
| 1. See now that I, I am he, | [ראו עתה] כי אני אֹ[ני הוא] | 6 |
| and there are no other gods beside me. | [ואין אלהים עמדי] | 6 |
| 2. I kill and give life, | [אני אמית ואחיה] | 7 |
| I wound and I heal, | [מחצתי ואני ארפא] | 7 |
| and from my hand there is no deliverance. | [ואין מידי] מצּי[ל] | 8 |
| 3. For I lift up my hand to the heavens, | [כי א]שּׂא אלֹ [שמים י]דּי | 8 |
| and I say "I live forever." | [ואמרתי חי] אֹנכי [לעולם] | 9 |

The first colon (1a; 4Q44 2–5 1.6) of this strophe is "the first and only word which is immediately and asyndetically doubled; it is reinforced in the remarkable statement 'I am he.'"[569] This colon is also syntactically parallel to colon 1b (4Q44 2–5 1.6): the nominal clause אני אֹ[ני

[569] Fokkelman, *Major Poems of the Hebrew Bible*, 1:125.

[הוא "I, I am he" is parallel with ואין אלהים עמדי "there are no other gods." These two cola also employ what Berlin terms a positive-negative transformation, in which a "statement phrased in the positive is paired with one phrased in the negative."[570] Her additional comments are helpful in further clarifying this type of parallelism:

> It is not simply transforming "John eats bread" into "John does not eat bread." For the pairing of two such sentences would make no sense. Rather, the negative transformation is performed on a parallel (i.e., equivalent) sentence, yielding possibilities like: 1) John eats the bread; John does not leave the bread uneaten, 2) John eats bread; John does not drink the milk, [and] 3) John eats the bread; Mary does not eat the bread.[571]

Using this as a model, the positive-negative transformation of these two cola would be similar to this: 1) I am he (God), 2) I am the only God, and 3) there are no gods besides me.[572]

Similar to strophe 23, lines 1 and 3 are syntactically parallel, which functions to demarcate the boundaries of this strophe.

**Table 51: Syntactic Parallelism Strophe 24, Lines 1 and 3 (4Q44 2–5 1.6, 8–9)**

| | | | |
|---|---|---|---|
| 1a | a | See now that I, I am he, | 6 |
| 1b | b | and there are no other gods besides me. | 6 |
| 3a | a | For I lift up my hand to the heavens, | 8 |
| 3b | b | and I say, "I live forever." | 9 |

The central tricolon line includes many morphologic and semantic parallelisms between ואני ארפא "I heal" and ואחיה "I give life," as well as אני אמית "I kill" and מחצתי "I wound." For example, "I heal" ארפא and "I give life" אחיה are lexically parallel. In addition, these two verbs are also morphologically parallel both being first person imperfects,[573] although ארפא also has a personal pronoun forming the subject. Likewise, "I kill" אמית and "I wound" מחצתי are a lexical

[570] Berlin, *Dynamics of Biblical Parallelism*, 56.
[571] Berlin, *Dynamics of Biblical Parallelism*, 56.
[572] In addition to the parallelism between [אני הוא] אֲנִי "I, I am he" and ואין אלהים עמדי "there are no other gods besides me," there is also parallelism between ואין אלהים עמדי in line 1b and [ואין מידי] מצ[ל]ּ in 2c. Fokkelman's comments are insightful. He relates the parallelism of these two lines to an overall progression of thought in the poem as a whole. This couplet shows "a new phase in the development of an argument. Moses brings up the total impotence of the people; God continues by deriding the a priori unreliable help or power of the gods …[and finally] God overwhelmingly and very directly expresses his unstoppable power to the people themselves" (*Major Poems of the Hebrew Bible*, 1:126). The powerless hand of the people is contrasted with God's strong hand.
[573] They are also in different conjugations. A contrast in conjugation often occurs between verbs of the same root in morphologic parallelism.

pair.[574] The overall lexical patterning between these first two cola of line 2 (4Q44 2–4 1.7) is abab; however, the personal pronoun is used on the first and the last colon enclosing the cola forming a chiastic pattern.

**Table 52: Lexical Parallelism Strophe 24, Line 2 (4Q44 2–5 1.7)**

| | | |
|---|---|---|
| a | I kill | אני אמית |
| b | and give life | ואחיה |
| a | I wound | מחצתי |
| b | and I heal | ואני ארפא |

There are also several examples of paronomasia within this strophe. The repetitive use of "I" in כי אני אני הוא in line 1, as well as its continued use in lines 2–3, is a prominent example. The rare occurrence of personal pronouns in Hebrew poetry, which tends to be stripped down of all but the essential items, also points towards their significance as paronomasia. The use of כי אני in the first line (colon 1a; 4Q44 2–5 1.6) and אנכי in the last line (colon 3b; 4Q44 2–5 1.9), is also interesting because the longer form of the personal pronoun could be due to an alliterative allusion to the beginning of the strophe (כי אני // אנכי). The use of "hand" in line 2c (4Q44 2–5 1.8) and the beginning of line 3a (4Q44 2–5 2.8) should also be considered a form of paronomasia. Both are singular with the same suffix and are preceded by a *mem* (מידי, שמים ידי).

### 3.3.4.3 Strophe 25 (4Q44 2–5 1.10–11; 2.1–5). Deut 32: 41–42

| | | |
|---|---|---|
| 1. When I sharpen my flashing sword, | [א]ם שנתי ב[ר]ק חרבי | 10 |
| and my hand takes a hold on judgment. | [ותאחז] במשפת יד[י] | 11 |
| 2. I will return vengeance upon my enemies, | אשיב נק[ם] לצרי | 11 |
| and repay those who hate me. | [ולמשנ]אי אשלם | 1 |
| 3. I will cause my arrows to be drunk with blood, | [אשכיר]ה חצי מדם | 2 |
| and my sword will devour flesh. | [וחרבי תא]כל בשר | 3 |
| 4. With the blood of the slain and captives, | [מדם חלל ו]שביה | 4 |
| and from the long-haired leaders of the enemy. | ומר[אש] פ[ר]עות אויב | 5 |

אם sets off the beginning of this strophe, similar to the function of כי, through anacrusis. There are also various forms of parallelism, which demarcate cola and lines within this strophe. The morphologic parallelism between words from the same word class in all four lines is one

[574] The pairing of verbs in *qtl* and *yqtl* in poetry often does not indicate a temporal sequence and should be considered stylistic.

such feature which separates the cola. In line 1 (4Q44 2–5 1.10–11) the two verbs "I sharpen" שנתי (first person) and "(my hand) takes hold" ותאחז (second person) are paired together with a contrast in person. This same type of morphologic parallelism is also found in line 3 (4Q44 5 2.2–3) where the verbs "I will cause my arrows to be drunk" אשכירה and "my sword will eat" תאכל also contrast the first and second person. In line 2 (4Q44 2–5 1.11–2.1) the two paired verbs "I will return" אשיב and "I will repay" אשלם are morphologically parallel.

There are also lexical pairs found through this section many of which are also morphological paired. For example, in line 2 (4Q44 2–5 1.11–2.1) the pairing of "my enemies" לצרי is parallel with "my haters" משנאי. Additionally, both of these words has a *lamed* prefix with a first person singular pronominal suffix and are plural masculine nouns (although משנאי is a participle it is functioning as a noun). Other semantic word pairs are: "I will return" אשיב and "I will repay" אשלם in line 2 (4Q44 2–5 1.11–2.1), "my arrows" חצי and "my sword" חרבי in line 3 (4Q44 5 2.2–3), "blood" דם and "flesh" בשר in line 3 (4Q44 2–5 2.2–3), and "slain and captives" חלל ושביה in line 4 (4Q44 5 2.4–5).

The two cola in line 2 (4Q44 2–5 1.11–2.1) are syntactically parallel and their constituents form a distinctive chiastic structure:

**Table 53: Syntactic Parallelism Strophe 25, Line 2 (4Q44 2–5 1.11–2.1)**

| Verb | Indirect Object | Indirect Object | Verb |
|---|---|---|---|
| (נקם) אשיב | לצרי | ולמשנאי | אשלם |

They are not syntactically identical because the first verb is transitive and includes a direct object, while the second verb is intransitive. Lines 1 (4Q44 2–5 1.10–11) and 3 (4Q44 2–5 2.2–3) are also syntactically parallel. Each line begins with God (in the first person singular "I") as the subject of the verb and then proceeds to the second colon in which the subject is a third person singular (his hand or his sword).

In addition to syntactic parallelism, semantic parallelism is exhibited between the four lines. The overall semantic patterning of the four lines is abac, where the first and third line corresponds and the fourth line breaks the pattern. The breaking of the pattern in the last line is

used to demarcate a strophe and can serve as a type of closure.[575] There is also semantic parallelism between cola within the lines. Line 4 (4Q44 2–5 2.4–5) contains only nominal clauses, which forces the reader to supply the verbs from the previous context, revealing an interesting parallelism between the cola of abab.

**Table 54: Semantic Parallelism Strophe 25, Lines 3–4 (4Q44 5 2.2–5)**

| | | | |
|---|---|---|---|
| 3 | a | I will cause my arrows to be drunk with blood, | 2 |
| | b | and my sword will devour flesh. | 3 |
| 4 | a | With the blood of the slain and captives, | 4 |
| | b | and from the long-haired leaders of the enemy. | 5 |

The verbs for the two cola in line 4 (4Q44 2–5 2.4–5) are supplied by the two cola in line 3; the cola of line 4, furthermore, are an extension of the idea begun in line 3 (4Q44 2–5 2.2–3). I will cause my arrows to be drunk with the blood of the slain and captives (line 3a + 4a), and my sword will devour flesh from the long-haired leaders of the enemy (3b + 4b). This semantic parallelism also heightens the perceptibility of paronomasia created by the repeated words "with blood" מדם in lines 3a and 4a because it encourages the reader to juxtapose these cola.

There are also various other forms of paronomasia throughout this strophe. The repetition of *yod* throughout the strophe, particularly in the first person singular pronominal possessive suffix, is prominent (שנתי, חׇרׇבי, [י]ׅדׅי, לׇצׇרי, אי[ולמשנ], חצי and [וחרבי]). The image of drinking in line 3a (4Q44 2–5 2.2) forms a lexical parallelism with the sword's devouring in 3b (4Q44 2–5 2.3), which is alliterative. As Fokkelman has noted, "the word חרבי rhymes with ידי and is semantically connected with it through metonymy."[576] Fokkelman also notes alliteration between God's weapons: "God is represented by his weapons, which alliterate, חצי and וחרבי, and through synecdoche the enemy is reduced to flesh and blood."[577] Lastly, one can observe alliteration in the repetition of *resh* throughout the strophe.

[575] Berlin, *Dynamics of Biblical Parallelism*, 87.
[576] Fokkelman, *Major Poems of the Bible,* 1:128.
[577] Fokkelman, *Major Poems of the Bible,* 1:129.

### 3.3.4.4 Strophe 26 (4Q44 5 2.6–11). Deut 32: 43

| | | |
|---|---|---|
| 1. Praise his people O heavens, | הרנינו שמים עמו | 6 |
| and bow down to him all the gods.[578] | והשתחוו לו כל אלהים | 7 |
| 2. For he will avenge the blood of his sons, | כי דם בניו יקום | 8 |
| and return vengeance to his enemies. | ונקם ישיב לצריו | 9 |
| 3. He will repay those who hate him, | ולמשנאיו ישלם | 10 |
| and atone for the land of his people. | ויכפר אדמת עמו | 11 |

There are several examples of paronomasia in this strophe. One prominent example is the repetitive use of the third masculine singular pronominal suffix "him" in each colon. The repetition of ק and מ in the center of the chiastic syntactical pattern in line 2 (see below for explanation) between יקום and ונקם is also noteworthy. Overall, this strophe is replete with examples of parallelism between the cola of each line. In particular, there are multiple forms of syntactic parallelism between the grammatical constituents of the cola. The ordering of the constituents may differ but the syntax between the two cola of line 1 (4Q44 5 2.6–7) is equivalent. The ordering of the constituents is due to the verbs: the verb in the first colon (1a; 4Q44 5 2.6) "praise" הרנינו is transitive and the verb in the second colon (1b; 4Q44 5 2.7) "bow down" והשתחוו is intransitive. However, both clauses start with an imperative verb, include a subject, and include an object of the verb (direct and indirect, respectively).

**Table 55: Syntactic Parallelism Strophe 26, Line 1 (4Q44 5 2.6–7)**

| Subject | Imperative Verb | Direct/Indirect Object |
|---|---|---|
| שמים | הרנינו | עמו |
| כל אלהים | והשתחוו | לו |

Lines 2 (4Q44 2–5 2.8–9) and 3 (4Q44 2–5 2.10–11) also contain many syntactical parallelisms. Their grammatical constituents form a chiastic pattern of abba. Cola 2a and 3b

[578] There are two key verses in Deuteronomy 32 (vv. 8 and 43) that have been fiercely discussed on account of textual variants in the DSS compared to the MT. One of these is the MT's version of Deut 32:43, which is shorter than 4Q44 (4QDeut$^{q}$). The MT does not include והשתחוו לו כל אלהים or ולמשנאיו ישלם. The MT also has גוים instead of שמים. Some of the arguments for restoration of the original reading, which uses the variant readings in 4Q44 and LXX 32:43 (which is even longer than 4Q44), have been based on the literary features and parallelism of the bicolon lines in v. 43. See P. Skehan, "A Fragment of the 'Song of Moses (Dt 32) from Qumran," *BASOR* 136 (1954): 12–15; idem, "The Qumran MSS and Textual Criticism," in *Volume du Congress Strasbourg* (VTSup 4; Leiden: Brill, 1957), 150; idem, "Structure of the Song of Moses," 159–60; F. Cross, *The Ancient Library of Qumran* (Minneapolis: Fortress, 1995), 133–35. Cross offers hypothetical proto-Masoretic and proto-4QDeuteronomy readings of Deut 32:43. He uses Skehan's reconstruction as a basis. For a summary of the variants between the LXX, MT and 4Q44 in Deut 32:43, see Tigay, *Deuteronomy*, 516–18.

contain a perfect tense verb[579] and a direct object, which is in a construct chain with another noun with a third person singular pronominal suffix. Cola 2b (4Q44 2–5 2.9) and 3a (4Q44 2–5 2.10) both contain a perfect tense verb and an indirect object expressed with a *lamed* prefix. The following charts illustrate how the syntactic structure between the cola forms a chiastic pattern of abba:[580]

**Table 56: Chiasm Strophe 26, Lines 2–3 (4Q44 5 2.8–11)**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 2 | a | Verb | D. O. | Construct Noun | Pronominal Suffix | | |
| | b | | | | | Verb | I.O. |
| 3 | b | | | | | Verb | I.O. |
| | a | Verb | D.O. | Construct Noun | Pronominal Suffix | | |

This is not the ordering of the constituents in the surface structure of these lines; when the surface structure is taken into account, however, another more elaborate chiastic pattern between the grammatical constituents emerges. The ordering of constituents in Hebrew of lines 2 (4Q55 2–5 2.8–9) and 3 (4Q44 2–5 2.10–11) are as follows:

**Table 57: Chiastic Surface Structure Strophe 26, Lines 2–3 (4Q44 5 2.8–11)**

| | | | | |
|---|---|---|---|---|
| 2a | a | D.O. | | |
| 2a | b | | Verb | |
| 2b | b | | Verb | |
| 2b | c | | | I.O. |
| 3a | c | | | I.O. |
| 3a | b | | Verb | |
| 3b | b | | Verb | |
| 3b | a | D. O. | | |

There are also several morphologic parallelisms in this strophe most of which are lexical semantic pairs as well. In line 1 (4Q44 2–5 2.6–7), the verbs in both cola (והשתחוו // הרנינו) are morphologically identical, being second person plural imperatives. Likewise, in lines 2 (4Q44 5 2.8–9) and 3 (4Q44 5 2.10–11), the verbs are morphologically parallel, being imperfect third person masculine singular (יקום // ישיב and ישלם // ויכפר). Some nouns are also morphologically

[579] Note how ונקם ישיב לצריו contains a direct object as well but that it is an idiomatic verbal phrase. It is literally translated as "I return vengeance to you." Vengeance is the direct object.
[580] In the following charts, I.O. is the indirect object and D.O. is the direct object.

parallel. For example, "to his enemies" לצריו and "to the ones who hate him" ולמשנאיו are both nouns with a *lamed* prefix and a third person masculine singular pronominal subject suffix.

Semantically, the cola in the first two lines are parallel, forming an aabb construction. The second colon within each bicolon line nuances the meaning of the first colon of the line. These are classic examples of Kugel's definition of parallelism, where the second clause gives the "what's more" of the first clause.

**Table 58: Semantic Parallelism Strophe 26, Lines 1–2 (4Q44 5 2.6–9)**

| | | | |
|---|---|---|---|
| 1 | a | Praise his people O heavens, | 6 |
| | a | and bow down to him all the gods. | 7 |
| 2 | b | For he will avenge the blood of his sons, | 8 |
| | b | and return vengeance to his enemies. | 9 |

The semantic patterning on the last clause is more complex. As is typical of many semantically parallel lines, the last line breaks the pattern to signal the end of the section, and in this case, an end in the poem as a whole.

**Table 59: Semantic Parallelism Strophe 26, Lines 2–3 (4Q44 5 2.8–11)**

| | | | |
|---|---|---|---|
| 2 | a | For he will avenge the blood of his sons, | 8 |
| | a | and return vengeance to his enemies. | 9 |
| 3 | a | He will repay those who hate him, | 10 |
| | c | and atone for the land of his people. | 11 |

The ending of the poem is also signaled by an *inclusio* of the word "heavens" between the beginning and ending of the poem. In both vv. 1 and 34, the speaker calls upon the heavens. "Hear, O heavens, and let me speak!" in Deut 32:1 is parallel to "Praise, O heavens, my people!" in Deut 32:32 (strophe 26, colon 1; 4Q44 2–5 2.6–7). The use of the word "heavens" elsewhere in the poem heightens the perceptibility of *inclusio* for the reader. An allusion to the heavens is also found in Deut 32:40 (strophe 24, line 3; 4Q44 2–5 1.8), where God is depicted as invoking the heavens as his witness: "I lift up my hand to the heavens and I say "I exist forever."[581]

Overall, this analysis of the Song of Moses in stichographic texts in the Dead Sea Scrolls has shown that the various stichographical arrangements demarcate the passage according to cola

[581] The motif of God calling upon the heavens and earth to be his witness is a trope in the prophetic and poetic literature of the HB (cf. Ps 50:4; Isa 1:1–3).

and lines. These cola and lines are also divided in this manner according to the various forms of parallelism in this passage. Thus, similar to the Song of the Sea in Exodus 15, it can be concluded that parallelism is congruent with stichography; moreover, the stichographic divisions of the Song of Moses compliment and represent graphically the parallelism of the poem.

## 3.4 PSALM 104: 4QPS$^{D}$ (4Q86), 4QPS$^{L}$ (4Q93). PS 1–5, 10–15, 22–25, 33–35

### 3.4.1 TRANSCRIPTION

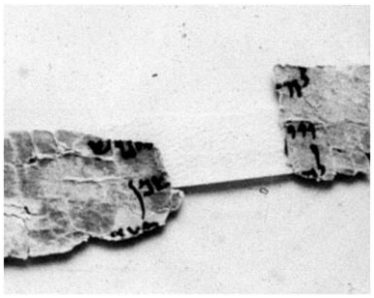


**Figure 8: PAM 43.021**

**Table 60: 4Q86 7,10 3.13–16. Ps 104: 14–15**

| | | |
|---|---|---|
| To bring fo[rth bread from the earth] | להצֹ[יא לחם מן הארץ][582] | 13 |
| And wine [to gladden the heart] of man | ויי֫ן [ישמח לבב] אֱנוש | 14 |
| To ma[ke the face shine with] oil | לה[צהיל פנים מ]שמן | 15 |
| [And bread] to strength[en the human heart] | [ולחם לבב אנוש י]סֹעד | 16 |

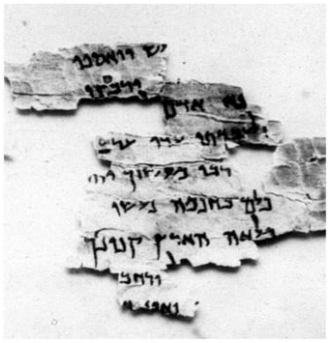


**Figure 9: PAM 43.021**

[582] "The broken third letter" of [יא]להצֹ "cannot be a *waw*." E. Ulrich et al., *Qumran Cave 4. XI: Psalms to Chronicles* (DJD 16; Oxford: Clarendon Press, 2000), 69.

**Table 61: 4Q86 10–11 4.10–12. Ps 104:22–25**

| | | |
|---|---|---|
| 10 | [תזרח הש]מֶּש ויאספו | [The] su[n rises] and they gather together |
| 11 | [ואל מעונתם] ירבצו | [And in their dens] they lie down |
| 12 | [י]צֵּא אדם לֹ[פעלו] | Man goe[s out] t[o do his work] |
| 13 | ולעבדתו עדי ערב | And his labor until evening |
| 14 | [מה] רבו מעשֶּיך יהוֹ[ה] | [How] great are your works O Lo[rd] |
| 15 | כלם בחכמה נעשו | All of them are made in wisdom |
| 16 | מֶּלאה הארץ קנינך | The earth is full of your works |
| 17 | [זה הים גדו]לֹ ורחב [ידים] | [There is the sea, grea]t and wide [of breadth] |
| 18 | [שם רמ]שֶּ ואיֵּן מֶּ[ספר] | [There] are innume[rable swarming creatures] |
| 19 | [חיות קטנות עם גדולות] | [And life both small and great] |

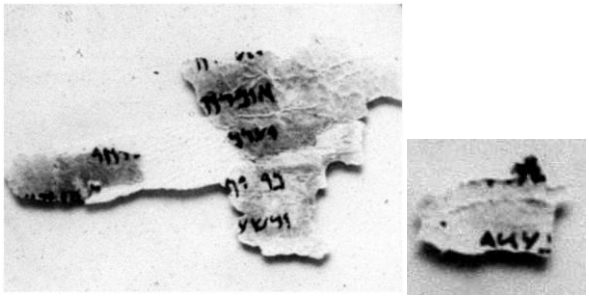


**Figure 10: PAM 43.021**

**Table 62: 4Q86 12–14 5.15–19. Ps 104: 33–35**

| | | |
|---|---|---|
| 15 | אֶּשֶּ[י]רֵּה [ליהוה ב]חֶּ[יי][583] | I will s[i]ng [to the Lord as long as I li]ve |
| 16 | אזמרה [לאלהי] בֶּעדי | I will make music [for my God] as long as I exist |
| 17 | יערב [עליו] שֶּיחי | May my meditation be pleasing [unto him] |
| 18 | כי יתֵּ[מו חטאי]ם מן האֵּרֵּ[ץ] | For, may the sin[ners be consum]ed from the ear[th] |
| 19 | ורשע[ים עוד אינם] | Let the wic[ked be no more] [584] |

[583] [יי]חֶּ[ב] and בֶּעדי are extant on the small fragment 13 above, which was placed differently in the PAM photographs than the facsimiles of the *DJD* edition. It completes lines 15–16 of column 5.
[584] Line 34b is missing compared to MT.

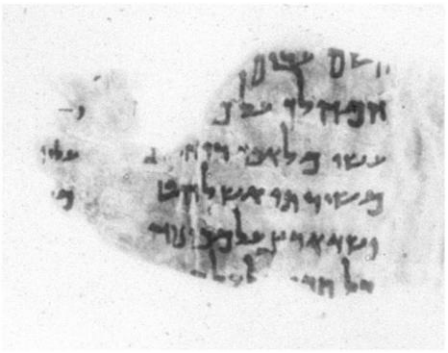


**Figure 11: PAM 43.030**

**Table 63: 4Q93 1.6–12. Ps 104: 3–5**

| | | |
|---|---|---|
| And la[y]s the beams of His chambers in the waters | [המ]קֹ[רה במים עליותיו][585] | 6 |
| He makes the clouds [his chariot] | הׂשֹם עבים [רכובו] | 7 |
| Walking on the win[gs of the wind] | המהלך על כנֹ[פי רוח] | 8 |
| He makes the win[d]s his messengers | עשי מלאכו רוח[ו]תֹ | 9 |
| (He makes) burning flame his ministers | משירתו אש להט | 10 |
| He sets the earth on its foundations | ישד ארץ על מכוניהׂ | 11 |
| It will never be sha[ken] unto eter[nity] | בֹל תֹמֹ[וט] לעֹלֹם [ועד] | 12 |

**Table 64: 4Q93 2.8–11. Ps 104: 11–12**

| | | |
|---|---|---|
| Th[ey water every beast of the field] | יֹ[שקו כל חיתו שדי] | 8 |
| [The wild asses' thirst is] qu[enched] | יֹ[שברו פראים צמאם] | 9 |
| Besides the[m the birds of the heaven dwell] | עליהׂ[ם עוף השמים ישכון] | 10 |
| Be[tween the branches they sing] | מ[בין עפאים יתנו קול] | 11 |

[585] This transcription of the *qof* is in deference to the editors of the *DJD* volume. I could not find any remnants of the tail stroke of a *qof* in the PAM photograph (PAM 43.030).

### 3.4.2 POETIC STRUCTURE AND TRANSLATION

STROPHE 1 (4Q93 1.3–8)[586]

| | | |
|---|---|---|
| 1. [You are clothed with splendor and honor], | [הוד והדר תלבש] | 3 |
| [wrapped in light as a robe]. | [עטי אור כשמלה] | 4 |
| 2. [He stretches the heavens like a tent], | [נוטי שמים כיריעה] | 5 |
| and la[y]s the beams of His chambers in the waters. | [המ]קֹ[רה במים עליותיו] | 6 |

STROPHE 2 (4Q93 1.7–12)

| | | |
|---|---|---|
| 1.He makes the clouds [his chariot], | הֹשֵּׂם עבים [רכובו] | 7 |
| walking on the win[gs of the wind]; | המהלך על כנֹ[פי רוח] | 8 |
| 2.He makes the win[d]s his messengers, | עשי מלאכו רוח[ו]תֹ[587] | 9 |
| (He makes) burning flame his ministers. | משירתו אש להט | 10 |
| 3.He sets the earth on its foundations, | ישד ארץ על מכוניהֹ[588] | 11 |
| it will never be sha[ken] unto eter[nity]. | בֹּל תֹּמֹ[וט] לעֹלֹם [ועד] | 12 |

STROPHE 3 (4Q93 2.6–11)

| | | |
|---|---|---|
| 1.[You make the springs in the dry river beds], | [המשלח מעינים בנחלים] | 6 |
| [they flow between the mountains]. | [בין הרים יהלכון] | 7 |
| 2. Th[ey water every beast of the field], | יֹ[שקו כל חיתו שדי] | 8 |
| [the wild asses' thirst is] qu[enched]; | יֹ[שברו פראים צמאם] | 9 |
| 3. Besides the[m the birds of the heaven dwell], | עליהֹ[ם עוף השמים ישכון] | 10 |
| be[tween the branches they sing]. | מ[בין עפאים יתנו קול] | 11 |

STROPHE 4 (4Q86 3.11–16)

| | | |
|---|---|---|
| 1. [He causes grass to grow for the cattle], | [מצמיח חציר לבהמה] | 11 |
| [and herbs for the labor of man]. | [ועשב לעבדת האדם] | 12 |
| 2.To bring fo[rth bread from the earth], | להצֹ[יא לחם מן הארץ] | 13 |
| and wine [to gladden the heart] of man. | ויֹן [ישמח לבב] אֹנוש | 14 |
| 3.To ma[ke the face shine with] oil, | לה[צהיל פנים מ]שמן | 15 |
| [and bread] to strength[en the human heart]. | [ולחם לבב אנוש י]סֹעד | 16 |

---

[586] The strophic numbering is one way of intentionally recognizing that this section is a part of a larger poem and should be treated as such. My overall division of the poem is as follows: 1ab, 1c-2a, 2b-3a | 3bc, 4, 5, 6, 7, 8, 9 | 10, 11, 12 | 13, 14, 15ab, 15cd, 16, 17, 18 | 19, 20, 21, 22, 23 | 24, 25 | 26, 27, 28, 29, 30 | 31, 32, 33, 34, 35. A comma ( , ) represents a division between a line or group of lines such as a couplet or triplet, and a pipe ( | ) is a break between strophes. This arrangement is very similar to Renaud's with only a few minor differences. For example, we disagree on the border between strophe 1 and 2. Renaud puts verse v. 24 with strophe 5 and I have it with strophe 6. For a discussion of the overall structure of the poem, see B. Renaud, "La Structure du PS 104 1–17 et ses Implications Théologiques," *RevScRel* 55 (1981): 1–17.

[587] 4QPs[l] (4Q93) has עשי for עשה in the MT. This orthographical variant is also found in 4QPs[d]. See Skehan, Ulrich, and Flint, *DJD* 16, 128.

[588] 4QPs[l] (4Q93) has ישד for יסד in the MT. Concerning the orthographic representation of *ś* in the DSS, see E. Qimron, *The Hebrew of the Dead Sea Scrolls* (HSS 29; Harvard University Press: Cambridge, 1986), 24.

STROPHE 5 (4Q86 4.10–13)

| | | |
|---|---|---|
| 1.[The] su[n rises] and they gather together, | [תזרח הש]מֹש ויאספו | 10 |
| [and in their dens] they lie down. | [ואל מעונתם] ירבצו | 11 |
| 2.Man goe[s out] t[o do his work], | [י]צֵּא אדם לֹ[פעלו] | 12 |
| and his labor until evening. | ולעבדתו עדי ערב | 13 |

STROPHE 6 (4Q86 4.14–19)

| | | |
|---|---|---|
| 1.[How] great are your works O Lo[rd]? | [מה] רבו מעשֵּיך יהוֹ[ה] | 14 |
| All of them are made in wisdom, | כלם בחכמה נעשו | 15 |
| the earth is full of your works! | מֹלאה הארץ קנינך | 16 |
| 2. [There is the sea, grea]t and wide [of breadth], | [זה הים גדו]לֹ ורחב [ידים] | 17 |
| [there] are innume[rable swarming creatures], | [שם רמ]שׂ ואיֵּן מֹ[ספר] | 18 |
| [and life both small and great]. | [חיות קטנות עם גדולות] | 19 |

STROPHE 8 (4Q86 5.15–19)

| | | |
|---|---|---|
| 1.I will s[i]ng [to the Lord as long as I li]ve! | אֲשֹׁ[י]רֹה [ליהוה ב]חֹ[יי] | 15 |
| I will make music [for my God] as long as I exist! | אזמרה [לאלהי] בֹּעדי | 16 |
| 2. May my meditation be pleasing [unto him]. | יערב [עליו] שֵּיחי | 17 |
| 3. For, may the sin[ners be consum]ed from the ear[th], | כי ית[מו חטאי]ם מן האֹרֹ[ץ] | 18 |
| let the wic[ked be no more]. | ורשע[ים עוד אינם] | 19 |

### 3.4.3 ANALYSIS OF STICHOGRAPHY

This analysis is based on two different stichographic MSS of Psalm 104 (4Q93 and 4Q86). Although there is no overlap in the extant sections between the two MSS, they share the same principle of division. Both 4QPs[l] (4Q93) and 4QPs[d] (4Q86) have a very consistent division throughout their stichography containing one colon per line of the MS. It is interesting and inexplicable why 4QPs[d] (4Q86) does not arrange the entirety of Psalm 104 stichographically. The poem in 4Q86 begins with continuous script and switches to a stichographic format around half way through the poem, somewhere around line 13 (Ps 104:14). The editors of the *DJD* volume have pointed out that "it is not certain where the poetic structure originally started in this column."[589] This uncertainty is caused by the lacuna of six lines before the first line which is written stichographically in line 13 (4Q86 3.13). It is not possible that there are actually fragments from two MSS (i.e., one MS in prose and the other arranged stichographically) on account of an overlap between column 3 (written stichographically) and column 2 (written in prose with continuous script) on the same fragment (frag. 7).[590]

[589] Skehan, Ulrich, and Flint, *DJD* 16, 64, 69.
[590] Skehan, Ulrich, and Flint, *DJD* 16, 64.

There are other examples of Psalm MSS which contain both prose and stichographic formats of different psalms within the same MS (1QPs$^{a}$ , 4QPs$^{d}$ , 11QPs$^{a}$ , 11QPs$^{b}$).[591] Additionally, there are MSS written in prose for almost every stichographically arranged MS in the DSS. As the above analysis of the stichography of Deuteronomy 32 has shown, there are even changes of the type of stichography within one poem (e.g., one colon per line changes two cola per line); furthermore, the various stichographic MSS of Deuteronomy 32 (as well as Psalms and Proverbs) contain different forms of stichography. The differences in these stichographic layouts, according to Tov, are due to aesthetic or exegetical traditions.[592] Overall, it may be observed that, throughout all the variety of different types of stichographically arranged MSS, one thing remains certain: these MSS were divided and arranged according to their cola.

#### 3.4.3.1 4Q93 and 4Q86 and Masoretic Accents

The stichography of Psalm 104 in 4Q93 (4QPs$^{l}$) and 4Q86 (4QPs$^{d}$), when compared to the Leningrad Codex and the Aleppo Codex, requires special attention because of the special spacing of poetic books in the HB preserved by the Masoretic tradition. Thus far, the stichographic MSS at Qumran have matched fairly well the traditions of demarcating the text compared to later tradition. However, the textual delimitation of Psalm 104 in the Leningrad Codex and the Aleppo Codex is quite different. This difference is accounted for by the special spacing and accenting of the poetic books of the HB in the Masoretic Text.[593]

There are two types of spacing one can observe in the MT of the HB. There is the special spacing of particular passages (such as Deuteronomy 32 or Exodus 15) and the spacing in the poetic books. The spacing of the poetic books in the Masoretic Text, as I have argued elsewhere,[594] is not entirely consistent with the sense units or parallelism. The *vacats* in the Psalms scrolls are, in contrast to this, similar to the special spacing of particular passages in the MT—they demarcate cola and lines formed through parallelism. Thus, the spaces in the Psalm 104 in the Leningrad Codex are different from 4QPs$^{d}$ and 4QPs$^{l}$.

---

[591] Tov, *Scribal Practice*, 168–69; idem, "Stichometric Arrangements of Poetry," 409–20. See also P. Flint, *The Dead Sea Psalms Scrolls and the Book of Psalms* (STDJ 17; Leiden: Brill, 1997), 46–49.
[592] Tov, *Scribal Practice*, 168.
[593] See §1.6.
[594] See §1.6.

This difference can be illustrated through a comparison of 4QPs$^{d}$ and 4QPs$^{l}$ with the spacing and disjunctive accents of the Leningrad Codex. When one compares the *vacats* in 4QPs$^{d}$ and 4QPs$^{l}$ with the disjunctive accents in L, there is a strong agreement. Every place where there is a *vacat* in 4QPs$^{d}$ and 4QPs$^{l}$, there is also a disjunctive accent in L. The spacing of L compared to 4QPs$^{d}$ and 4QPs$^{l}$ is less comparable. In all of Psalm 104, ten out of the total of twenty-nine (34%) spaces do not coincide with a disjunctive accent within L; furthermore, in those portions which overlap with 4QPs$^{d}$ and 4QPs$^{l}$, six out of a total of twelve (50%) do not coincide with a *vacat*. The evidence suggests that for Psalm 104 in L, the spacing was not only used as a means to divide the text into cola, but it was also used for aesthetic purposes. In other words, the placement of the *vacats* construes the text as an external image which supersedes sense and parallelisms. Overall, spacing in L falls between the breaks in cola the majority of the time (71%) but not always.[595]

The reason for this discrepancy between L and 4Q93 and 4Q86 is due to the different purposes of spacing in L and the Psalms scrolls in the DSS. Firstly, unlike the stichography of the DSS, the *spacing* in the דברי אמ"ת does not always correspond with the parallelism or the accents.[596] Furthermore, I have shown previously that the *disjunctive accents* are also not always in line with the parallelism of the passages.[597] In contrast to this, the special spacing of certain prescribed portions,[598] usually fits the parallelism of the passage well. These conclusions are important to understand if one is to compare the spacing of Psalm 104 in L and the Aleppo Codex to 4QPs$^{d}$ and 4QPs$^{l}$ because they explain the differences between the stichography of Psalms in the Masoretic textual witnesses and the DSS. Unlike L, the stichography of the Psalms scrolls in the DSS is based on parallelism.

### 3.4.3.2 Other Stichographic MSS of Psalms

There are 12 Psalms MSS which are written either in part or entirely in stichographic format, and there are more examples of Psalm 119 than any other Psalm. A review of Tov's work on stichographically arranged texts in the DSS will reveal that Psalm 119 is arranged in a

[595] Sanders comes to a similar conclusion in his analysis of the accents and spacing for Ps 1–14 in the Aleppo Codex. See P. Sanders, "The Colometric Layout of Psalms 1 to 14 in the Aleppo Codex," in *Studies in Scriptural Unit Division* (Pericope 33; eds. M. Korpel and J. Oesch; Assen: Van Gorcum, 2002), 246–55.
[596] See §1.6.2.
[597] See §1.6.1.
[598] See §1.6.2 for a full list of these passages.

uniform manner throughout all the MSS. This acrostic Psalm was consistently written with two cola per line of the MS, sometimes with spaces added between cola (1QPs[a], 5QPs, 1QPs[b], 4QPs[g], 4QPs[h], 11QPs[b]).[599] In fact, Psalm 119 is always presented stichographically in the scrolls, whether it be in a larger collection of Psalms that are written in prose (1QPs[a], 11QPs[a], 11QPs[b]) or in a MS containing solely Psalm 119 (4QPs[g], 4QPs[h], 5QPs). The format of Psalm 119 in these scrolls was dictated primarily by their special acrostic format: beginning with aleph, each subsequent line starts with the next letter of the alphabet. For this reason, together with the large amount of MSS with Psalm 119 available, I have chosen to look instead at Psalm 104. Psalm 104 provides better data for analysis of parallelism and stichography because it was not governed by acrostic considerations. Below is a summary of the various types of stichography found in Psalms scrolls at Qumran.[600]

**Table 65: Stichographic Layouts of Psalms Scrolls**

| Title | Content | Stichography |
|---|---|---|
| 1QPs[a] | 119 | Two hemistiches per line separated by a *vacat* |
| 11QPs[a] | 119 | Two hemistiches per line without a *vacat* |
| 11QPs[b] | 119 | Two hemistiches per line separated by a *vacat* |
| 4QPs[g] | 119 | Two hemistiches per line without a *vacat* |
| 4QPs[h] | 119 | Two hemistiches per line without a *vacat* |
| 5QPs | 119 | Two hemistiches per line separated by a *vacat* |
| 8QPs | 17–18 | Two hemistiches per line separated by a *vacat* |
| MasPs[a] | 81–85 | Two hemistiches per line separated by spacing. This is a bi-columnar arrangement. Each half-column has one hemistich |
| MasPs[b] | 150 | Continuous text with *vacats* in between cola or hemistiches |
| 4QPs[b] | 91–118 | One hemistich per line for columns 1–33 and two hemistiches per line without a *vacat* in cols. 34–35 |
| 4QPs[c] | 16–53 | Two hemistiches per line separated by a *vacat* |
| 4QPs[w] | 112 | Too poorly preserved to make judgment |

### 3.4.3.3 Stichography of 4QPs[c]

There are two Psalms MSS that require special attention on account of their reputed idiosyncratic demarcation of cola. It should be emphasized that although their "idiosyncratic" demarcation could be explained as a scribal error, the following analysis will argue that their demarcation was intentional and consistent with parallelism. The first is 4QPs[c] which, according

[599] Tov, *Scribal Practice*, 170.
[600] These data are collected and summarized from Tov's work. See his *Scribal Practice*, 168–75.

to Skehan, at one point does not divide the text according to parallelism. Skehan writes that "occasionally…it shows an arrangement with two hemistiches to the line"; however, in other areas the stichography is "a mechanical one which no longer fits the parallelism."[601] The example Skehan offers for this contention is Ps 18:33–36. Below is a transcription and translation of this passage. Only the right-hand margin of the column is extant, but the overall content of each line can be judged based on this.

**Table 66: Stichography of 4QPs$^{c}$ 4 2.2–6. Psalm 18:32b–36**

| | | |
|---|---|---|
| 2 | ומ֯[י צור זולתי אלהינו | [האל המאזרני חיל] |
| 3 | ויתּ֯[ן תמים דרכי] | [משוה רגלי כאילות] |
| 4 | ועל֯[ במתי יעמידני] | [מלמד ידי למלחמה] |
| 5 | ינח֯[תה קשת נחושה זרועתי] | [ותתן לי מגן ישעך] |
| 6 | וי[מינך תסעדני | [וענותך תרבני] |

The poetic arrangement of this section based on the *vacats* elsewhere in the MS would be as follows:

**Table 67: Poetic Structure of 4QPs$^{c}$**

| | | |
|---|---|---|
| 1. [The God who girded me with strength], | 2 | [האל המאזרני חיל] |
| And ma[de my way safe]; | 3 | ויתּ֯[ן תמים דרכי] |
| 2. [Who makes my feet as deer feet], | 3 | [משוה רגלי כאילות] |
| [And set me] on [my high places], | 4 | ועל֯ [במתי יעמידני] |
| 3. [Who trains my hands for war]; | 4 | [מלמד ידי למלחמה] |
| [My hands be]nd [a bow of bronze]. | 5 | ינח֯[תה קשת נחושה זרועתי] |
| 4. [You gave me the shield of my salvation], | 5 | [ותתן לי מגן ישעך] |
| and [Your right] a[rm supports me], | 6 | וי[מינך תסעדני |
| [and Your humility has made me great]. | 6 | [וענותך תרבני] |

Skehan's contention that the stichography of 4QPs$^{c}$ 4 2.2–6 defies parallelism is important because it has served as the basis for Kugel's perspective of the purpose of stichography at Qumran. Kugel cites Skehan to argue that the stichography at Qumran in some places "simply apposes random chunks of words."[602] This is a part of Kugel's broader argument about the nature of stichography in general in the writing of the DSS which concludes that

[601] Skehan, "Qumran Manuscripts and Textual Criticism," 155.
[602] Kugel, *Idea of Biblical Poetry*, 120.

"whatever its original purpose, by the time of the Dead Sea Covenanters this spacing had acquired a 'distinctive' or decorative function quite apart from indicating parallelistic breaks."[603] Kugel's view is in tension with Tov's (and my own), who understands the stichographically arranged passages to be based on parallelism and thus reveal the scribes understanding of its poetic structure.[604]

Skehan's observation is incorrect on account of several reasons. Firstly, the above proposed poetic structure shows that at no point does the stichography violate the parallelism of the passage. Secondly, the column does not include the left margin or second colon of each bicolon line; therefore, one cannot identify where the *vacats* were placed in between the cola. There simply are no extant *vacats*. Thirdly, it is clear that 4QPs$^{c}$ is arranged stichographically because of the physical space and this MS's characteristic arrangement elsewhere. The evidence only allows one to conclude that there are two cola per line of the column; however, *the placement of the vacats* is a matter of conjecture. The editors of the *DJD* volume observe that "the format is generally stichometric, with two cola written to the line, but in some cases (1.28–29, 30–31, 3.24–25, 26–27) the last word of a colon extends to the new line because there was insufficient room on the preceding one."[605] Thus, according to Skehan, Ulrich, and Flint, the extension of the colon onto the subsequent line was done because of physical limitations.

In certain cases, a line would contain two cola with a *vacat* in between lines. A good example of this is column 1, lines 22–23.

**Table 68: Ps 49:9b–11a (4QPs$^{c}$ 13–15 1.22–23)**

| | a | b |
|---|---|---|
| 22 | ויקר פדיון נפשם] וחדל לעולם | ויחי עוד לנצח ולא |
| 23 | [יראה השחת] | כי יראה חכמה ימתו |

In these lines, the first half of line 22 (22a) contains two cola without a *vacat* in between: ויקר פדיון נפשם and וחדל לעולם. The second half of line 22 (22b) following the *vacat* contains 1 1/2 cola: ויחי עוד לנצח and ולא of ולא יראה השחת. Thus, the *vacat* is placed in between bicolon lines of verse instead of cola. Lines 22b–23, furthermore, contain one bicolon line. This results in line 22b spilling over onto the next line (23a). The colon extends to the new line because

[603] Kugel, *Idea of Biblical Poetry*, 121. This is the only specific example Kugel cites for this broad contention.
[604] Tov, *Scribal Practices*, 166–70.
[605] Skehan, Ulrich, and Flint, *DJD* 16, 50.

there was insufficient room on the preceding line. Overall, the two bicolon lines are divided perfectly if one uses the vacats, rather than the border of the column, as the means for demarcation.

The margins of the MSS in stichographic texts do not always indicate a demarcation of the colon or line.[606] There are times when the end of the line of the column does not correspond with the end of cola or lines of verse. Furthermore, as the above example demonstrates, some lines in the MS contain two bicolon lines (instead of two cola) divided by a *vacat*. The alternation (between lines containing two cola and two lines) is not unknown in the stichographic MSS in the DSS. This type of stichography has already been dicussed in the previous analysis of 4Q44.[607] It is these features of the stichography of 4QPs$^{c}$, which mislead Skehan and Ulrich to conclude that this is the lone case where 4QPs$^{c}$ does not maintain stichographic structure because "the sense demands that ולא be placed with the second colon [on the following line]."[608]

### 3.4.3.4 Stichography of MasPs$^{a}$

The other psalm scroll that requires special attention is MasPs$^{a}$ which, similar to 4QPs$^{c}$, has been reputed to contain stichography that defies the sense units of the passage. Tov, following Yadin, writes that "one notes that the stichographic arrangement of MasPs$^{a}$ ii 22–24 (Ps 83:9–11) goes against the meaning of the stichs themselves."[609] Yadin explains this difficult feature as follows:

> [MasPs$^{a}$ contains] two half-columns structure throughout, altogether disregarding the resulting loss of content parallelism of hemistiches in a line. In a verse with three stichs, such as in Ps 82:5, one line contains the first two stichs, ending where the MT marks an *etnah*, while the third stich, which in MT ends on a *paseq*, is written in the next line, together with the first stich of the following verse, which in MT again ends on an *etnah*.[610]

In Yadin's assessment, this defies the parallelism of the passage because the third colon of a tricolon line is paired with the first colon of the following bicolon line.[611]

---

[606] This is particularly the case with MSS which have a running text with *vacats* such as 4QRP$^{c}$ and MasPs$^{b}$.
[607] This shift also takes place in 4QDeut$^{q}$.
[608] Skehan, Ulrich, and Flint, *DJD* 16, 50.
[609] Y. Yadin, S. Talmon, and C. Newsom, *Masada VI: Yigael Yadin Excavations 1963–1965 Final Reports* (Jerusalem: Israel Exploration Society, 1999), 84; Tov, *Scribal Practices*, 172.
[610] Yadin, Talmon, and Newsom, *Masada VI*, 84.
[611] This MS is arranged bi-columnar, i.e., two cola per line separated by somewhat uniform spacing.

**Table 69: Tricolon Lines in MasPs[a]**

| Col. 2 | Col. 2 | Line in MS |
|---|---|---|
| Line 1, Colon B | Line 1, Colon A | 1 |
| Line 2, Colon A | Line 1, Colon C | 2 |

In addition to this, Yadin points out that MasPs[a] in at least one instance groups together words within a single colon or line that defies the sense of the passage. Commenting on MasPs[a] 2.22–23 (Ps 83:9–10) he states that:

> In the MT the end of v.9 is indicated by a *paseq* under the closing formulas *selah*. The end of the next half-verse (10a) is signaled by marking the last word with an *etnah*, and the following hemistich 10b opens with the evident logical combination כסיסרא כיבין. In contrast the scribe of MasPs[a] closed the preceding line with כסיסרא, illogically linking the name of the commander of the Canaanite king's Yabin forces (Jdgs 4–5) with the totally distinct Midian episode (Jdgs 6–7).[612]

There are two distinct problems with Yadin's analysis of these passages. Firstly, the "correct" form of parallelism is not defined by the accents of the Masoretic tradition. Accents can divide the text in places that well defy the parallelism of their passages in L;[613] furthermore, some of these differences are more exegetical than stichographical. That is to say, the scribe may just have easily understood the "sense" of the passage to be different than Yadin does or, for that matter, the Masoretic scribes. For an illustration I will return to Yadin's example in MasPs[a] 2.22–23.

**Table 70: MasPs[a] 2.22–23. Ps 83:9–11**

| | | |
|---|---|---|
| 22 | היו זרוע לבני לוט סלה | עשה להם כמדין כסיסרא |
| 23 | כיבין בנחל קישון | נשמדו בעין דאר |

In this case Yadin is arguing that כסיסרא should be in the following colon: "and like Sisera and Jabin at Wadi Kishon" כסיסרא כיבין נחל קישון. Instead MasPs[a] places it with "Do to them as you did to Midian as Sisera" עשה להם כמדין כסיסרא, which erroneously links Sisera, the commander of king Jabin's army (a Canaanite), with the Midianites. Thus, the colon defies sense because Sisera was not a Midianite. It contradicts the "meaning" as defined by the accents

[612] Yadin, Talmon, and Newsom, *Masada VI*, 85.
[613] See §1.6.

of the Masoretic scribes.[614] It is also possible, however, that the scribe of MasPs[a] did not understand the "sense" of the passage similar to the later Masoretic scribes.[615]

Secondly, in those passages with tricolon lines in which the last colon of a tricolon line is juxtaposed with the first colon of a bicolon line, I would stress that this does not defy the sense of the passage as Yadin claims. This is based on a misconception of the type of stichography in MasPs[a] that presupposes that each line of the MS corresponds to a line of poetry. The margins of the column do not always demarcate poetic lines.[616] Yadin's judgment derives from his misunderstanding of the type of stichography in MasPs[a], as well as a disagreement about the interpretation of a passage with its scribe.

These examples (MasPs[a] and 4QPs[c]), to my knowledge, are the only extant examples in the Psalm scrolls from the Judean Desert where the stichography of the passage purportedly defies parallelism. When one scrutinizes these passages, however, it is evident that they do not violate the parallelism of the passage in their stichographic division. This is significant because it is evidence that stichographic division and parallelism are invariably consistent.

### 3.4.4 POETIC ANALYSIS

Modern analysis of this Psalm has chiefly sought to understand its creation imagery in the context of the HB and its original setting in the ANE. The Psalm has been compared to both Egyptian and Ugaritic materials. The original setting of Psalm 104 is often associated with the dedication of the Solomonic Temple.[617] Its similarity to Ugaritic texts that celebrate Baal's

---

[614] The Masoretic scribes placed a conjunctive accent between Sisera and Jabin and placed a disjunctive accent after Midian.

[615] I cannot comment here on what the interpretation of the scribe of MasPs[a] may have been except to say that perhaps the scribe of MasPs[a] thought Sisera was a Midianite. Cf. Judith 2:25–26 which conflates Midianites with Arabians. Judges 4:2 does not identify the nationality of Sisera. It states only that he was the general of King Jabin of the Canaanites and gives the name of the town he lived in (located in the plain of Megiddo). Scribal error cannot be ruled out for MasPs[a] 2.22 as well.

[616] Scribal practice used *vacats* frequently, the margins of the column sometimes, and both (*vacats* and the margin) occasionally to demarcate cola. An example of using *vacats* but not the margins of the column to demarcate cola can be found in 4Q365. See §3.2.3. An example of using the margins but not *vacats* can be found in 4Q521. See §0. An example of using both is found in 4Q14. See §3.3.3. Each line of the MS does not *need* to correspond to a line of poetry. Yadin notes that a poetic unit may stretch over lines in the Aleppo Codex; however, in his judgment "the scribe of MasPs[a] preserved the two half-columns structure throughout" (*Masada VI*, 84). Note his comment concerning the Aleppo Codex: "A poetic unit may stretch over the second half of one line and the first of the next, without impairing the sense cohesion of the verse" (*Masada VI*, 84). He does not believe this can occur in MasPs[a], which leads him to the erroneous conclusions discussed above.

[617] P. Craigie. "The Comparison of Hebrew Poetry: Psalm 104 in the Light of Egyptian and Ugaritic Poetry," *Semitics* 4 (1974): 19.

kingship and the building of his temple suggests this as the purpose for this Psalm.[618] Some scholars have noted the similarities between Psalm 104 and Genesis, other Psalms, Job and Proverbs.[619] Only a handful of studies have considered its internal poetic structure or attempted to give a rationale for a proposed division of the text.[620] Renaud's poetic arrangement is the most sensitive to poetic devices and parallelism. For example, he points to the changes in person in strophes 1 and 2 as the basis for strophic division.[621] He frequently comments upon parallelism within the couplet, between couplets in strophes (*inclusio*) and between lines in a strophe (acrostics).[622] On account of this, Renaud's colic demarcation fits the stichography of 4Q86 and 4Q93 quite well.

The strophes have been arranged in the verse order of the MT. The analysis begins with strophe 2 because all of strophe 1 is reconstructed except for one letter. Likewise, this chapter does not consider strophe 3 because the vast majority of it is reconstructed.

### 3.4.4.1 Strophe 2 (4Q93 1.7–12). Ps 104:3–5

| | | |
|---|---|---|
| 1.He makes the clouds [his chariot], | הֹשֵׂם עבים [רכובו] | 7 |
| walking on the win[gs of the wind]; | המהלך על כנ֫[פי רוח] | 8 |
| 2.He makes the win[d]s his messengers, | עשי מלאכו רוח[ו]ת֫ | 9 |
| (he makes) burning flame his ministers. | משירתו אש להט | 10 |
| 3.He sets the earth on its foundations, | ישד ארץ על מכוניה֫ | 11 |
| it will never be sha[ken] unto eter[nity]. | בֹּל תּמֹ֫[וט] לעֹלם֫ [ועד] | 12 |

There are several morphologic parallelisms in this passage. Each initial colon of the bicolon lines begins with a verbal form, the first four of which are participles. The participles of cola 1a and 1b (4Q93 1.7–8) are morphologically identical: both have an article and both are masculine singular (המהלך // השם). The participle of colon 1a (4Q93 1.7) השם is also morphologically and semantically parallel with עשה in 2a (4Q93 1.9). Likewise, "his chariot" רכובו in colon 1a and "his messengers" מלאכו in colon 2a are morphologically parallel with a contrast in their number. Also "his chariot" רכובו in colon 1a (4Q93 1.7) is semantically parallel with "wings of the wind" כנפי רוח in colon 1b (4Q93 1.8) as the instrument upon which God

[618] Craigie, "Comparison of Hebrew Poetry," 15–17.
[619] P. Humbert, "La relation de Genèse 1 et du Psaume 104 avec la liturgie du Nouvel-An israélite," *RHPR* 15 (1935): 1–27; A. van der Voort, "Genèse 1 :1 à 2 :4a et la Psaume 104," *RB* 58 (1951): 321–47.
[620] K. Fullerton, "The Feeling for Form in Psalm 104," *JBL* 40 (1921): 43–56; E. Beaucamp, "Structure strophique des Psaumes," *RSR* 56 (1968): 206; L. Allen, *Psalms 101–150* (WBC 21; Waco: Word Books, 1983), 32.
[621] Renaud, "Structure du PS 104," 7.
[622] Renaud, "Structure du PS 104," 7–8.

rides. God's cherub throne is often compared to riding on the wings of the wind elsewhere in the Psalms (e.g. Ps 18:11).[623] These parallelisms connect רכובו to both colon 1b and 2a and function to join lines 1–2. There are also other morphologic parallelisms that connect lines 1 and 2 such as the parallelism between the two forms of "wind" (4Q93 1.8–9), which alternate between singular and plural. Also, "clouds" עבים in colon 1a (4Q93 1.7) and "winds" רוח[ו]תֹ in colon 2a (4Q93 1.9) are morphologically parallel, both being plural but with a contrast in gender.

The connection of the first colon of line 1 and the first colon of line 2 becomes more evident when one considers their identical syntax. Both contain a verb with a double accusative: verb (participle with implied third person masculine singular subject) + direct object (plural) + direct object (with a third masculine singular pronominal suffix).[624]

**Table 71: Syntactic Parallelism Strophe 2, Line 1 (4Q93 1.7–8)**

| Verb | Direct Object | Direct Object |
|---|---|---|
| השׂם | עבים | [רכובו] |
| עשי | רוח[ו]תֹ | מלאכו |

Colon 2b (4Q93 1.10) is paralleled to colon 2a (4Q93 1.9) through its elliptical usage of the verb "make." Thus, colon 2b should be translated as "(he makes) his ministers burning flames" instead of a nominal clause in which his ministers are burning flames.[625] The perception of parallelism in colon 2 is also enhanced by the morphologic parallelism between "his messengers" מלאכו and "his ministers" משירתו: both are masculine plural nouns (although משירתו is a participle, it is functioning as a substantive) with a third masculine singular pronominal suffix.[626]

[623] R. Culley understands this phrase to be an oral formula in the Psalms. See R. Culley, *Oral Formulaic Language in the Psalms* (Toronto: University of Toronto Press, 1967), 81.

[624] Concerning the double accusative Gesenius states that it occurs with "many verbs (even in *Qal*) which express an influence upon the object through some external means." The latter, in this case, is attached as a second object. This is especially true "of verbs which express making, preparing, or forming into anything along with the object proper." See W. Gesenius and E. Kautzsch, *Hebrew Grammar* (New York: Dover, 2006 [original publication 1813]), 317, 370.

[625] I have not found an example of this clause translated nominally, i.e., "his servants (are) burning flames." All the standard translations indicate the elliptical usage of the verb "make" from colon 2a. For example, the RSV translates it as, "who makest the winds thy messengers, fire and flame thy ministers." NRSV translates it as, "you make the winds your messengers, fire and flame your ministers."

[626] I have translated משירתו "his ministers" (plural), but the defective orthography of this word causes ambiguity. It could also be "his minister" (singular). This is also true for מלאכו (his messenger or his messengers), but the

The cola of line 3 (4Q93 1.11–12) are also connected together as a bicolon line through two types of syntactic parallelism: positive-negative and subject-object. In positive-negative parallelism, the positive sentence colon 3a (4Q93 1.11) "he established the earth on its foundations" is paired with a negative "the earth will not be shaken." In subject-object parallelism the object of colon 3a (4Q93 1.11) "he sets *the earth*" becomes the subject of the passive verb in colon 3b (4Q93 1.12) "*the earth* is not shaken" through the process of passivization achieved through a change in conjugation (*qal* // *niphal*). These forms of parallelism tie these two cola together as a distinct bicolon line.

There are several lexical semantic word pairs in this strophe. Some examples include: "make" שים and "make" עשה, "winds" רוחות and "clouds" עבים, "foundation" ישד and "unshakeable" בל תמוט, and "minister" משרת and "messenger" מלאך. Some of these lexical parallelisms form a distinct lexical patterning of abab in the first two lines:

**Table 72: Lexical Parallelism Strophe 2, Lines 1–2 (4Q93 1.7–10)**

| | | | |
|---|---|---|---|
| 1 | a | *He makes* the **clouds** [his chariot], | ה֯שּׂ֯*ם* **עבים** [רכובו] |
| | b | walking on the win[gs of the wind]; | המהלך על כנ֯[פי רוח] |
| 2 | a | *He makes* the **win[d]s** his messengers, | *עשי* מלאכו **רוח[ו]ת** |
| | a | (*He makes*) burning flame his ministers. | משירתו אש להט |

Word-level (lexical) parallelism does not need to correspond to line-level (semantic) parallelism. This strophe a good example of semantic parallelism that is incongruous with syntactic or lexical parallelism. The semantic parallelism between the lines is aabb, where the second colon of each bicolon line explicates the first.

**Table 73: Semantic Parallelism Strophe 2, Lines 1–2 (4Q93 1.7–10)**

| | | | |
|---|---|---|---|
| 1 | a | He makes the clouds [his chariot], | ה֯שּׂם עבים [רכובו] |
| | a | walking on the win[gs of the wind]; | המהלך על כנ֯[פי רוח] |
| 2 | b | He makes the win[d]s his messengers, | עשי מלאכו רוח[ו]ת֯ |
| | b | (He makes) burning flame his ministers. | משירתו אש להט |

presence of "winds" (plural) indicates, in my estimation, messengers. Both ministers and messengers are plural in the MT. I prefer servants (plural) on the basis of the above described parallelism.

There are a few examples of paronomasia in this passage. Although the ordering of the letters is different, המהלך and מלאכו repeat enough consonants to be paronomasia. The repetition of ש in most of the first words of each colon, as well as the repetition of על (לעֹלָם + על) in the first and last line (colon 3b; 4Q93 1.12 and colon 1b; 4Q93 1.8) are alliterative.

### 3.4.4.2 Strophe 4 (4Q86 3.11–16). Ps 104:14–15

| | | |
|---|---|---|
| 1. [He causes grass to grow for the cattle], | [מצמיח חציר לבהמה] | 11 |
| [And herbs for the labor of man]. | [ועשב לעבדת האדם] | 12 |
| 2.To bring fo[rth bread from the earth], | להצֹ[יא לחם מן הארץ] | 13 |
| And wine [to gladden the heart] of man. | ויי֫ן [ישמח לבב] אֹנוש | 14 |
| 3.To ma[ke the face shine with] oil, | לה[צהיל פנים מ]שמן | 15 |
| [And bread] to strength[en the human heart]. | [ולחם לבב אנוש י]סֹעד | 16 |

In this strophe, the two cola of line 1 (4Q86 3.11–12) are syntactically parallel to one another even though the ordering of the constituents is different. The syntax of the first two hemistiches is verb + direct object + prepositional phrase. Their similar syntax links them together as a discrete bicolon line. The chart below summarizes their syntax:

**Table 74: Syntactic Parallelism Strophe 4, Line 1 (4Q86 3.11–12)**

| Line | Verb | Direct Object | Prepositional Phrase |
|---|---|---|---|
| 1a | מצמיח | חציר | לבהמה |
| 1b | (מצמיח) | ועשב | לעבדת האדם |

The second and third lines are also syntactically parallel, although they relate to one another in a different manner. Cola 2a and 3a, as well as 2b and 3b, are syntactically parallel, forming a syntactical pattern between the cola of these two lines (4Q86 3.13–16). The syntax of the first colon of each line is similar to the syntax of colon 1a and includes an infinitive with *lamed* prefix + direct object + prepositional phrase (with *mem* preposition).

**Table 75: Syntactic Parallelism Strophe 4, Cola 2a and 3a (4Q86 3.13, 15)**

| Line | Verb | Direct Object | Prepositional Phrase |
|---|---|---|---|
| 2a | להציא | לחם | מן הארץ |
| 3a | להצהיל | פנים | משמן |

The syntax of the second colon of bicolon lines 2–3 is also parallel, containing subject + verb + direct object + noun in construct.

**Table 76: Syntactic Parallelism Strophe 4, Cola 2b and 3b (4Q86 3 14, 16)**

| Line | Subject | Verb | Direct Object | Construct Noun |
|---|---|---|---|---|
| 2b | ויין | ישמח | לבב | אנוש |
| 3b | ולחם | יסעד | לבב | אנוש |

As Renaud has also noted, the syntax of the "b" cola of lines 1–3 repeats itself, which is mirrored by a nearly identical syntax of the "a" cola. One finds a *hifil* verb (usually infinitive) at the beginning of one colon, followed by a *waw* conjunction with a noun at the introduction of the corresponding colon.[627]

Berlin's work has demonstrated that "lines with similar surface structures are more readily perceived as parallel lines than with different surface structures…Furthermore, the more linguistic equivalences present, the greater the perceptibility of parallelism. A parallelism with only syntactic equivalence is less perceptible than one with syntactic and semantic equivalence."[628] Thus, syntactic equivalence promotes the perception of other equivalencies, such as semantic and morphologic parallelisms. This is certainly the case with this passage.

When one considers the similarity of syntactic structure, many morphologic and semantic parallelisms emerge. First, I will discuss the morphologic parallelisms. In line 1 (4Q86 3.11–12) the direct objects are both masculine singular (although one has a *waw* conjunction), and their prepositional phrases are both introduced with a *lamed* preposition. In cola 2a and 3a (4Q86 3.13, 15) the verbs are both infinitives with a *lamed* prefix and their prepositional phrases are introduced by the preposition *mem*. Lines 2b and 3b (4Q86 3.14, 16) share morphologically identical masculine singular subjects with a *waw* conjunction, and their verbs are both imperfect third person masculine singular. Lastly, their direct objects (לבב) and constructs nouns (אנוש) are identical.

These morphologic similarities also coincide with many semantic parallelisms. The direct objects of the cola within line 1 (4Q86 3.11–12) are lexically parallel: "grass" חציר and "herbs" עשב. Also, contained within lines 2–3 are four lexically parallel words that form a list of

[627] Renaud, "La Structure du PS 104," 11.
[628] Berlin, *Dynamics of Biblical Parallelism*, 132–33.

sustenance provided by God: "bread" לחם (1a; 4Q86 3.13), "wine" יין (2b; 4Q86 3.14), "oil" שמן (3a; 4Q86 3.15) and "bread" לחם (3b; 4Q86 3.16). There is also a clear lexical pattern with the use of words meaning "man" in the second colon of all three bicolon lines (line 1 אדם and lines 2–3אנוש).629 Thus, there is no single pattern formed by the lexical parallelisms; instead, multiple lexical parallelisms are intertwined between the six cola of this strophe.

The semantic parallelism of the lines forms an aabbcc pattern, where each second colon further explains the content of the first in each line.

**Table 77: Semantic and Syntactic Parallelisms Strophe 4**

| Line | Semantic | Syntactic | Strophe 4 | |
|---|---|---|---|---|
| 1a | a | a | מצמיח חציר לבהמה | 11 |
| 1b | a | a | ועשב לעבדת האדם | 12 |
| 2a | b | b | להצֹּ[יא לחם מן הארץ] | 13 |
| 2b | b | c | ויי֫ן [ישמח לבב] אנוש | 14 |
| 3a | c | b | לה[צהיל פנים מ]שמן | 15 |
| 3b | c | c | [ולחם לבב אנוש י]סֹּעד | 16 |

As the above table illustrates, this strophe demonstrates parallelism on many levels simultaneously. In addition to this, there are various examples of paronomasia in this strophe. There is alliteration between the syntactically paired verbs להצהיל // להציא, which are close to being phonetically identical. The repeated presence of ב+ל in the second colon of each line (as well as colon 1a), which accompanies the lexical pattern of repeating words that are semantically equivalent to "man" should also be pointed out (1a לבהמה, 1b לעבדת האדם, 2b לבב אנוש, and 3b לבב אנוש). The lexical parallelism would likely draw attention to the paronomasia between the words associated with the lexical pairs.

### 3.4.4.3 Strophe 5 (4Q86 4.10–13). Ps 104:22–23

| | | |
|---|---|---|
| 1.[The] su[n rises] and they gather together, | [תזרח הש]מֹּש ויאספו | 10 |
| [And in their dens] they lie down. | [ואל מעונתם] ירבצו | 11 |
| 2.Man goe[s out] t[o do his work], | [י]צֹּא אדם לֹ[פעלו] | 12 |
| And his labor until evening. | ולעבדתו עדי ערב | 13 |

[629] Renaud also notices this as a distinguishing feature which ties these couplets together. He says that "C'est essentiellement le monde de l'homme (22), mentionné à la fin de chacun des vers sous deux dénominations différentes: האדם en 14b, mais אנוש en 15a et 15c" (Renaud, "Structure du PS 104," 10).

There is no syntactical parallelism between these two lines. Instead, the cola of the lines are related together through semantic parallelism between of each line, forming an aabb pattern. Similar to the previous strophes, the second colon of each line expands upon the topic introduced in the first colon of that line. More specifically, the second colon expands upon the verb that comes at the end of the first colon. For example, colon 1a (4Q86 4.10) ends with "and they gather together" ויאספו and colon 1b (4Q86 4.11) explains further how the lions "gather together." Colon 2a (4Q86 4.12) ends with "to do his work" לפעלו and colon 2b (4Q86 4.13) explicates further when man does his work.

There are a few lexical pairs which also connect the cola together in this fashion: in colon 1a, "and they gather" ויאספו is lexically parallel to "and they lie down" ירבצו in line1b; in colon 2a "to (do) his work" לפעלו is parallel to "to (do) his labor" ולעבדתו in 2b (4Q86 4.10–13). The latter lexical pair is also morphologically parallel, consisting of nominal forms with a *lamed* prefix and a third person masculine singular pronominal suffix. This combination of lexical and morphologic parallelisms can be seen elsewhere as well. For example, the verbs of both cola of line 1 (4Q86 4.10–11) are lexically parallel ("gather together" יאספו and "lie down" ירבצו), and morphologically parallel (third person plural imperfect verbs).

#### 3.4.4.4 Strophe 6 (4Q86 4.14–19). Ps 104:24–25

| | | |
|---|---|---|
| 1.[How] great are your works O Lo[rd]? | [מה] רבו מעשׂיך יהוֹ[ה] | 14 |
| All of them are made in wisdom, | כלם בחכמה נעשו | 15 |
| the earth is full of your works! | מׂלאה הארץ קנינך | 16 |
| 2. [There is the sea, grea]t and wide [of breadth], | [זה הים גדו]ל ורחב [ידים] | 17 |
| [there] are innume[rable swarming creatures], | [שם רמ]שׂ ואין מׂ[ספר] | 18 |
| [and life both small and great]. | [חיות קטנות עם גדולות] | 19 |

The beginning of this strophe is indicated by the use of a formulaic phrase, which is used elsewhere in the Psalms to indicate demarcation within a poem.[630] The formula of interrogative + verb + nouns with a suffix + the divine name is found in Ps 92:6, where it also introduces a new strophe. Regardless of the extent to which oral formulas were used in the composition of a text, formulaic language was used to demarcate the text or signal a new topic to the reader.

The division of the strophe into tricolon lines is based on content and parallelisms between each colon within the tricolon lines. Topically, the first tricolon line is discussing the

[630] Culley, *Oral Formulaic Language*, 80.

greatness of God's works, whereas the second tricolon line is discussing the sea more specifically. The surface structure of the cola varies throughout this strophe; nonetheless, there are examples of syntactic equivalence. One example of syntactic parallelism is the subject-object transformation between cola 1a (4Q86 4.14) and 1b (4Q86 4.15). The transformation, however, is not apparent until one considers the deep structure of these cola.

**Table 78: Surface and Deep Structure Strophe 6, Line 1 (4Q86 4.14–16)**

| Deep Structure | Surface Structure | Cola 1a–b |
|---|---|---|
| Your works are great | [How] great are your works O Lo[rd]? | [מה] רבו מעשׂיך יהו̈[ה] |
| Wisdom made your works | All of them are made in wisdom | כלם בחכמה נעשו |

"All of them (your works) are made in wisdom" is a passivization of the sentence "wisdom made your works." With these transformations, the subject of the first clause is made the object of the second clause. This syntactic parallelism also coincides with morphological parallelism between "your works" מעשׂיך and "are made" נעשו in line 1 (4Q86 4.14–15). Both of these words are from the same root (ע"ש), but מעשה is a substantive and נעשה is a verb. Additionally, the connection of colon 1c (4Q86 4.16) with cola 1a–b (4Q86 4.14–15) is manifested through the lexical parallelism between "your works" מעשיך in 1a (4Q86 4.14) and "your works" קנינך in 1c (4Q86 4.16). This lexical pair is semantically and morphologically parallel: they are both masculine nouns with second person masculine singular endings. Colon 1c (4Q86 4.16) is also connected to colon 1a (4Q86 4.14) through *inclusio*. Renaud comments that there is "[u]ne inclusion fondeé sur le thème de l'abondance et de la fécondité de l'œuvre divine en livre le contenu théologique: stique a: Elles sont *nombreuses, tes oeuvres*; stique c: Elle est *remplie*, la terre [*sic*!]."[631] Thus, although the last two cola (1b and 1c) of this tricolon line are very different syntactically, they are associated together through lexical parallelism and chiasm. [632]

The second line, likewise, constitutes a tricolon line in which each colon is connected to one another through various subtle parallelisms. All three cola are nominal clauses in which the verb is supplied; furthermore, the syntax of all three clauses is identical. This is even evident in

[631] Renaud, "Structure du PS 104," 13.
[632] Colon 1b is subject + passive verb + prepositional phrase, and colon 1c is subject + stative verb + accusative of substance.

the ordering of the constituents of the surface structure of the cola. Each noun clause begins with a subject and is followed by an adjectival predicate.

**Table 79: Syntactic Parallelism Strophe 6, Line 2 (4Q86 4.17–19)**

| | Subject | Adjectival Predicate | |
|---|---|---|---|
| 2a | זה הים | גדול ורחב ידים | 17 |
| 2b | שם רמש | ואין מספר | 18 |
| 2c | חיות | קטנות עם גדולות | 19 |

This syntactic parallelism connects these three lines together as a tricolon line. There is also morphologic parallelism between the adjectives. The adjectives "great and wide" גדול ורחב in colon 2a (4Q86 4.17) are parallel with "small and great" קטנות עם גדולות in colon 2c (4Q86 4.19). The lexical pairs of "great" גדול in colon 2a is parallel with "small" קטנות in 2c, while "wide" ורחב in colon 2a is parallel with "great" גדולות in colon 2c. Similar to the subjects of each of these respective lines, their adjectives are morphologic pairs from the same word class that contrast in number: colon 2a is singular and colon 2c is plural. There are also various examples of paronomasia in these two tricolon lines. The repetition of the ending ות three times in line 2c (4Q86 4.19) is alliterative. The repetition of ים in the beginning and end of line 2a is phonologic parallelism (4Q86 4.17).

### 3.4.4.5 Strophe 8 (4Q86 5.15–19). Ps 104: 33–35

| | | |
|---|---|---|
| 1.I will s[i]ng [to the Lord as long as I li]ve! | אשׁ[י]רה [ליהוה ב]ח[יי] | 15 |
| I will make music [for my God] as long as I exist! | אזמרה [לאלהי] בעדי | 16 |
| 2. May my meditation be pleasing [unto him]. | יערב [עליו] שיחי | 17 |
| 3. For, may the sin[ners be consum]ed from the ear[th], | כי ית[מו חטאי]ם מן האר[ץ] | 18 |
| let the wic[ked be no more]. | ורשע[ים עוד אינם] | 19 |

Culley notes that this first line is also an example of formulaic language used elsewhere in the Psalms.[633] As is the case with the other examples of formulaic language in this poem, this is evidence for the demarcation of the poem. In this strophe it marks both the introduction of the strophe as well as signaling the end of the poem as a whole. This observation did not escape S.

[633] Culley, *Oral Formulaic Language*, 64. For example, this is very similar to Ps 146:2.

Mowinckel, who remarks that personal prayer marks both the beginning and end of this psalm, which contrasts the style of the rest of Psalm 104 as a general thanksgiving psalm.[634]

This strophe exhibits a high degree of parallelism on many different levels. Syntactic parallelism between the cola of each bicolon line is present in the surface structure in some cases. For example, cola 1a (4Q86 5.15) and 1b (4Q86 5.16) are syntactically identical even in the ordering of constituents of verb + indirect object + adverbial phrase.

**Table 80: Syntactic Parallelism Strophe 8, Line 1 (4Q86 5.15–16)**

| | Verb | Indirect Object | Adverbial Phrase |
|---|---|---|---|
| 1a | אשירה | ליהוה | בחיי |
| 1b | אזמרה | לאלהי | בעדי |

Their identical syntax also corresponds with many morphologic parallelisms. For example, both of the verbs are first person singular cohortative verbs. Likewise, their indirect objects both employ a ל preposition. Lastly, their adverbial phrases are both formed using a ב with a first person singular pronominal suffix. This repetition of similar morphology produces alliteration between these two cola.

There is also a large amount of lexical parallelism between each constituent of these cola. For example, the verbs "I will sing" אשירה in colon 1a (4Q86 5.15) and "I will make music" אזמרה in colon 1b (4Q86 5.16) are lexical pairs. Their indirect objects, "to the Lord" ליהוה and "for God" לאלהי, are a lexical pair. Their adverbial phrases, "as long as I live" and "as long as I continue" are also a lexical pair. Overall, this couplet is a good example of how the different types of parallelism can converge.

Cola 3a (4Q86 5.18) and 3b (4Q86 5.19) also exhibit a high degree of parallelism, although it is more complex than the first line of this strophe. A transformation has taken place and a verbal clause is semantically paired with a nominal clause. In this type of parallelism, which is called nominal-verbal syntactic parallelism, the syntax of the lines is oftentimes not parallel to one another; it is parallel, rather, to an unrealized sentence that has been transformed. With this in mind, the syntax of line 3a is subject + verb + prepositional phrase, whereas line 3b

[634] S. Mowinckel, *The Psalms in Israel's Worship* (2 vols.; trans. D. Ap-Thomas; Oxford: Basil Blackwell, 1962), 1:92; 2:74.

simply has a subject and predicate.[635] Semantically, the lines are also parallel to one another, which is evinced through their use of the lexical word pair "sinners" חטאים in colon 3a (4Q86 5.18) and "wicked" רשעים in colon 3b (4Q86 5.19). This lexical word pair serves the same syntactic function in both clauses as the subject (חטאים and רשעים are also morphologically identical). Lastly, the use of כי marks the beginning of the last line of this poem.

Line 2 (4Q86 5.17) in this strophe is a monocolon line, which stands alone without distinctive parallelism with any single colon. It is tied, however, to the rest of the strophe with use of a cohortative verb that is morphologically parallel to both cola 1a (4Q86 5.15) and 1b (4Q86 5.16), which both use a cohortative verb. Line 2 is also connected to colon 3a (4Q86 5.18), which employs a jussive verb. The subject "my meditations" שיחי of this colon, although it serves a different syntactical function, is morphologically parallel to cola 1a (4Q86 5.15) and 1b (4Q86 5.16) through its use of the same first person singular pronominal suffix. This parallelism also produces an interesting alliteration between בחיי, בעד, and שיחי, which are at the end of cola 1a, 1b, and 2. The noun "my meditations" שיחי in colon 2 (4Q86 5.17) is also lexically parallel to the verbs "I will sing" אשירה and "I will make music" אזמרה in line 1 (4Q86 5.15–16). "My meditations," furthermore, is connected to these verbs through its similar number: the verbs are first person singular, and the pronominal suffix on שיחי is first person singular.[636]

Colon 2 also shifts from the first person address of the psalmist to God to the third person. Changes in person are a common poetic device in this poem, which are found elsewhere. For example, Ps 104:13 states that "***He*** waters the mountains from ***his*** upper chambers, from the fruits of ***your*** work the earth is sated." The shift here is from third person to second person.

**Table 81: Morphologic Parallelism Strophe 8, Colon 1b and Line 2 (4Q86 5.16–17)**

| | | | |
|---|---|---|---|
| 1b | <u>*I*</u> will make music for God as long as <u>*I*</u> exist! | first person | אזמרה [לאלהי] בְּעדי |
| 2 | May <u>*(it)*</u> my meditation be pleasing unto <u>*him*</u> | third person | יערב [עליו] שִׂיחי |

[635] Berlin, *Dynamics of Biblical Parallelism*, 53–57.

[636] This morphologic parallelism helps to mask the change in person, which takes place between lines 1 and 2. Line 2 shifts to third person from the first person in line 1, but line 2 retains the first person singular pronominal suffix on its subject (*my* meditation) to match the verbal forms of line 1. Shifts in person have been shown to be a poetic device by Kugel, as well as a form of morphologic parallelism by Berlin. See Kugel, *Idea of Biblical Poetry*, 22; Berlin, *Dynamics of Biblical Parallelism*, 40–41

Although the monocolon line 2 is connected to the strophe through these various parallelisms, it lacks the abundance of parallelisms found in the other lines in this strophe. This shortcoming is mitigated by the MT, which contains an additional colon forming a bicolon line out of this monocolon. The poetic analysis of this chapter, however, will refrain from commenting on the MT.

Overall, this analysis of Psalm 104 in stichographic texts of the Dead Sea Scrolls has shown that the various stichographical arrangements demarcate the poem according to cola. The cola are also divided in this manner according to the various forms of parallelism in this passage. Thus, similar to the Song of the Sea in Exodus 15 and the Song of Moses in Deuteronomy 32, it can be concluded that parallelism is congruent with stichography; moreover, stichographic divisions compliment and graphically represent the parallelism of the poem.

## 3.5 4QMessianic Apocalypse (4Q521)

### 3.5.1 Transcription

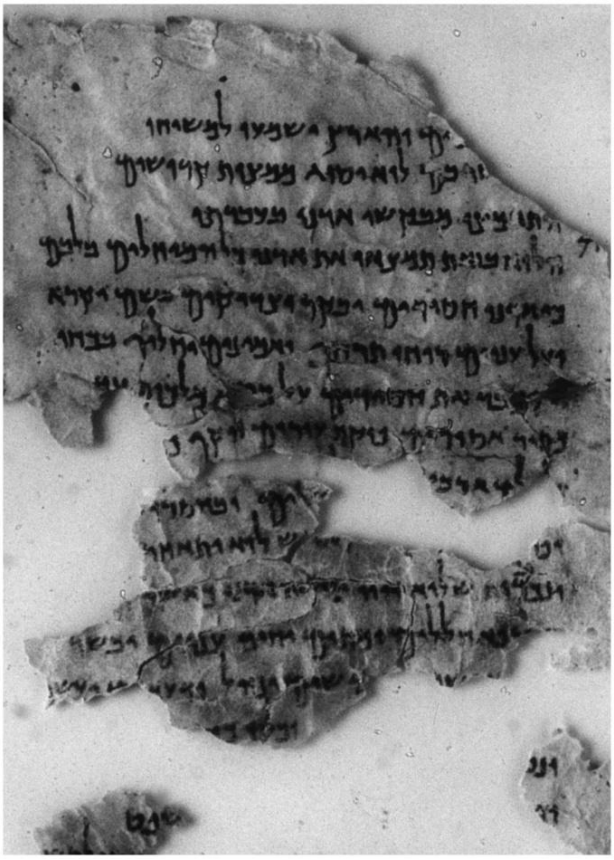


**Figure 12: PAM 43.604**

**Table 82: 4Q521 2 2.1–15**

| | | |
|---|---|---|
| 1 | [כי הש]מים והארץ ישמעו למשיחו | 1. [For the heav]ens and the earth will listen to his messiah, |
| 2 | [כל א]שר בם לוא יסוג ממצות קדושים | 2. [all th]at is in them will not turn from the commandments of the holy ones. |
| 3 | התאמצו מבקשי אדני בעבדתו | 3. Strengthen yourselves, you who seek the Lord, in his work! |
| 4 | הלוא בזאת תמצאו את אדני כל המיחלים בלבם | 4. Will not all those who are patient of heart find the Lord in this? |
| 5 | כי אדני חסידים יבקר וצדיקים בשם יקרא | 5. For the Lord looks after the faithful, and the righteous he calls by name; |
| 6 | ועל ענוים רוחו תרחף ואמונים יחליף בכחו | 6. and over the humble his spirit hovers, and the faithful he invigorates in his strength. |
| 7 | כֽי יכבד את חסידים על כסא מלכות עד | 7. For he honors the faithful on the throne of his eternal kingdom: |
| 8 | מתיר אסורים פוקח עורים זוקף כפֿ[ופים] | 8. Setting free the bound, opening the eyes of the blind, straightening the croo[ked]; |
| 9 | וֹל[ע]לם אדבקֿ [במ]ֿחלים ובחסדו ֹ[ושיע נפשם] | 9. and fo[re]ver I will cling to those who are pa[tient], and in his mercy he will [save their soul]. |
| 10 | ופרֹ[י מעש]ה טֹובֿ לאיש לוא יתאחר | 10. The rewa[rd] for good w[orks], will not be delayed to mankind. |
| 11 | ונכבדות שלוא היו יעשה אדני כאשר דֹּ[בד] | 11. The Lord will bestow honors that have not been (given), as he sa[id]. |
| 12 | כֽי ירפא חללים ומתים יחיה ענוים יבשר | 12. For he will heal the wounded, and resurrect the dead. He will bring news to the humble, |
| 13 | וֹ[דלי]ם ישבֹּ[יע] נֹתֹושים ינהל ורעבים יעשרֹ | 13. and the po[or] he will sati[ate]. The uprooted he will lead, and the hungry he will enrich. |
| 14 | ונבֹ[ונים ]◦ וכלם כֹּקדֹ[ושים] | 14. and the wi[se]…and all of them like the ho[ly ones]. |
| 15 | וא[ | 15. and [ |

### 3.5.2 POETIC STRUCTURE AND TRANSLATION

| | | |
|---|---|---|
| STROPHE 1 | | |
| 1. [For the heav]ens and the earth will listen to his messiah, | 1 | [כי הש]מים והארץ ישמעו למשיחו |
| [all th]at is in them will not turn from the commandments of the holy ones. | 2 | [כל א]שר בם לוא יסוג ממצות קדושים |
| 2. Strengthen yourselves, you who seek the Lord, in his work! | 3 | התאמצו מבקשי אדני בעבדתו |
| Will not all those who are patient of heart find the Lord in this? | 4 | הלוא בזאת תמצאו את אדני כל המיחלים בלבם |
| STROPHE 2 | | |
| 1. For the Lord looks after the faithful, | 5 | כי אדני חסידים יבקר |
| and the righteous he calls by name; | 5 | וצדיקים בשם יקרא |
| 2. and over the humble his spirit hovers, | 6 | ועל ענוים רוחו תרחף |
| and the faithful he invigorates in his strength. | 6 | ואמונים יחליף בכחו |
| STROPHE 3 | | |
| 1. For he honors the faithful on the throne of his eternal kingdom: | 7 | כֵּי יכבד את חסידים על כסא מלכות עד |
| 2. Setting free the bound, | 8 | מתיר אסורים |
| opening the eyes of the blind, | 8 | פוקח עורים |
| straightening[637] the croo[ked]; | 8 | זוקף כפֹ[ופים] |
| 3. and fo[re]ver I will cling to those who are pa[tient], | 9 | וֹל[ע]לם אדבק [במ]יחלים |
| and in his mercy he will [save their soul]. | 9 | ובחסדו יֹ[ושיע נפשם] |
| 4. The rewa[rd] for good w[orks] will not be delayed to mankind, | 10 | ופרֹ[י מעש]הֹ טֹובֹ לאיש לוא יתאחר |
| the Lord will bestow honors that have not been (given), as he sa[id]. | 11 | ונכבדות שלוא היו יעשה אדני כאשר דֹ[בד] |
| STROPHE 4[638] | | |
| 1. For he will heal the wounded, | 12 | כֵּי ירפא חללים |
| and resurrect the dead. | 12 | ומתים יחיה |
| 2. He will bring news to the humble, | 12 | ענוים יבשר |
| and the po[or] he will sati[ate]. | 13 | וֹ[דלי]ם יֹשבֹ[יע] |
| 3. The uprooted he will lead, | 13 | נֹתֹושים ינהל |
| and the hungry he will enrich. | 13 | ורעבֹים יעשרֹ |

[637] זקף literally means "to straighten," and כפף literally means "to bend, or bow down." זקף is also used metaphorically for those who have bowed down (not lying prostrate). Cf. Ps 145:14, 146:8. This is a case of double entendre. One who has *bowed down* is "crooked"; when he is *raised up*, however, he is "straightened."

[638] I did not include lines 4Q521 2 2.14–15 in the poetic structure because they are too fragmentary.

### 3.5.3 ANALYSIS OF STICHOGRAPHY

A copy of a MS "bearing the scribal characteristics of the Qumran copyists" which displays motifs associated with the genre of apocalyptic literature[639] is one of the few examples of a non-biblical MS in the DSS, which is organized stichographically in at least one section.[640] Puech argues that 4Q521 was most likely a product of the local scriptorium at Qumran, and may have been originally composed by the Teacher of Righteousness.[641] Similarities in the use of the word אדני "along with the absence of the Tetragrammaton and its systematic elimination in the direct quotations of Ps 146:7–8 make it possible to conclude that the author of the composition followed the same procedure as the author of the Damascus Document or of Hodayot[a]."[642] Puech also pointed out many similarities in vocabulary between 4Q521 and 1QH[a].[643]

The idea that the second column of 4Q521, fragment 2, is stichographically arranged was first proposed by Puech, who describes the second columns as follows: "Le second paragraphe (frgs 2 ii 4 ss + 4) décrit en style poétique et sous forme d'exhortation (...כי...כי...כי) les bienfaits eschatologiques que Dieu réalisera aux temps messianique."[644] Beginning in line 1 of column 2, Puech proposes that in "cette colonne chaque ligne porte des stiques complets (parfois subdivisés en 2 ou 3 hémistiches au maximum)."[645] Thus, according to Puech, each line of column 2 of

---

[639] These motifs include: the resurrection of the dead, reward and punishment in the afterlife and a messianic figure. For a dissuasion of the role of the messiah in 4Q521 in the context of Jewish Literature from the Second Temple period, sectarian literature from Qumran (esp. CD), and the NT, see J. Collins, "The Works of the Messiah," in *DSD* 1 (1994): 98–112.

[640] É. Puech, "Messianic Apocalypse," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 1:543; idem, *La croyance des Esséniens en la vie future; immortalité, résurrection, vie éternelle Histoire d'une croyance dans le Judaïsme ancien* (EBib 21–22; Paris: J. Gabalda, 1993), 627–93. Tov states that "so far the only known exception is the non-biblical 4QMessianic Apocalypse (4Q521) 2 ii written in the most simple stichographic layout" (Tov, *Scribal Practices*, 167). Ben Sira is also an exception, but Tov states that this implies that this book was considered biblical by the scribes of 2Q18 and MasSir (Tov, *Scribal Practices*, 167). I have only been able to find five examples of non-biblical scrolls arranged stichographically: 4Q448, 4Q525, 4Q521, 5Q16 and 1Q38. E. Tigchelaar recently proposed that 5Q16 1–2, 5 and 4Q525 belong to the same MS: 5Q16 1–2, 5 and 4Q525 15. Furthermore, they were arranged stichographically with two cola per line with a *vacat* in between. See E. Tigchelaar, "Lady Folly and Her House in Three Qumran Manuscripts: On the Relation between 4Q525 15, 5Q16, and 4Q184 1," *RevQ* 91 (2008): 371–81. Puech has already argued that the beatitude section of 4QBeatitudes (4Q525 2+3 2.1–6) is stichographically arranged. Except for 4Q525, the non-biblical stichographically arranged MSS have largely been ignored and a detailed study of their stichography is needed.

[641] É. Puech, "Une Apocalypse messianique (4Q521)," *RevQ* 15 (1992): 475–522.

[642] Puech, "Une Apocalypse messianique," 543. Puech argues that the author of 4Q521, CD and 1QH[a] all avoid using the Tetragrammaton. All three share this "scribal characteristic."

[643] Puech, "Une Apocalypse messianique," 543.

[644] É. Puech, *Textes Hébreux (4Q521–4Q528, 4Q576–4Q579): Qumran Cave 4. XVIII* (DJD 25; Oxford: Clarendon Press, 1997), 1.

[645] Puech, *DJD* 25, 12.

4Q521 contains one line of verse, which could be a monocolon, bicolon or tricolon line. In short, each line in the MS contains one to three cola without *vacats* in between. Unfortunately, Puech neither exhaustively identifies the cola nor does he mount an extensive argument for his supposition that column 2 is stichographic.

The particular form of 4Q521's stichography is rare but it is attested elsewhere in the DSS. The practice of writing one or two cola per line (but not alternating between the two) without *vacats* between is known from a handful of other MSS in the DSS.[646] This type of stichography is found in MSS of Psalm 119 (4QPs$^{g}$, 4QPs$^{h}$) and Deut 32 (4QDeut$^{b}$).[647] What is idiosyncratic about 4Q521, however, is the frequency of which the lines in the columns alternate between containing one to three cola. Stichographic biblical texts arranged by the column typically contain one configuration with only a few exceptions to the rule.[648] 4Q44 (4QDeut$^{b}$), for example, contains one colon per line and deviates from this pattern in only a few instances. Overall, there is no biblical stichographically arranged manuscript which displays the wide range of cola per line as 4Q521. The forgoing analysis of 4Q521 will show that the *type of stichography* of 4Q521 is quite unusual and cannot, therefore, be easily categorized with other biblical stichographically arranged MSS in the DSS.[649]

The reason for 4Q521's unique stichography is not solely due to scribal conventions of stichographic representations. It is equally important to consider the stichography of 4Q521 as inherently different from other biblical stichographically arranged MSS in the DSS because of stichography's intrinsic connection to parallelism. The stichography of 4Q521 represents and displays a poetry that is quite different from the archetypal passages of biblical poetry considered previously. Seen from this perspective, the change in stichography in 4Q521 is reflective of a *different type of poetry* in 4Q521 as compared to Exodus 15, Deuteronomy 32 and Psalm 104. On the one hand, some of the cola of 4Q521 are radically longer than the terse, balanced cola of these biblical passages. On the other hand, many of the cola in 4Q521 reflect the sententious style typical of much of the poetry from the books of Proverbs and Psalms. This juxtaposition of

[646] These have been categorized by Tov. See his *Scribal Practices*, 171–72.
[647] Tov, *Scribal Practices*, 171–72.
[648] "Arranged by column" excludes those stichographic texts which are arranged as a running text with *vacats* between cola, such as 4Q365.
[649] Tov classifies 4QMessianicApocalypes as a stichographic text of this nature. He does not note that there are several lines in column 2 that contain three cola. He places 4Q521 in the category of MSS that consistently have two cola per line (Tov, *Scribal Practices*, 171–72).

terseness with verbosity creates different forms of parallelism. These different forms of parallelism, in turn, generate the unique stichography in 4Q521.

### 3.5.4 Poetic Analysis

The following analysis will demonstrate that some of the lines of 4Q521 2 represent one colon or can readily be divided into their constituent cola, while others are more difficult to demarcate. The lines that ostensibly defy traditional forms of poetry are more difficult to assess. Each line of column 2 is comprised of "complete cola," as Puech discovered, but the diversity of line types manifested (i.e., the varying amount of cola per line) in the MS show that Puech's description of the stichography was insufficient. More accurately, the lines of the column could contain a monocolon line (one colon), a bicolon line (two cola), a tricolon line (three cola), or one colon of a bicolon line (one colon). Compared to the stichography of biblical texts, this is variation and inconsistency is quite remarkable.

#### 3.5.4.1 Strophe 1 (4Q521 2.1–2)

| | |
|---|---|
| 1 [כי הש]מ̇ים והארץ ישמעו למשיחו | 1. [For the heav]ens and the earth will listen to his messiah, |
| 2 [כל א]שר בם לוא יסוג ממצות קדושים | [All th]at is in them will not turn from the commandments of the holy ones. |
| 3 התאמצו מבקשי אדני בעבדתו | 2. Strengthen yourselves, you who seek the Lord, in his work! |
| 4 הלוא בזאת תמצאו את אדני כל המיחלים בלבם | Will not all those who are patient of heart find the Lord in this? |

Overall, these four lines of the MS (4Q521 2.1–4) represent two bicolon lines of verse that are very different from the cola previously examined biblical stichographically arranged MSS. The presence of the relative pronoun אשר in colon 1b (4Q521 2.2) and the demonstrative pronoun זאת in colon 2b (4Q521 2.4), for example, is atypical of terse style of biblical poetry in Proverbs and Psalms. Lines 1–4 of 4Q521 2 cannot be divided into multiple cola, which produces unusually long cola in comparison to the biblical texts previously examined in this chapter. The beginning of the strophe is indicated by the use of כי, forming anacrusis, while each line of the MS represents one colon of a bicolon line.

There are examples of parallelism both within and between the cola of strophe 1. The lexical parallelism "heavens and earth" (4Q521 2.1) is isolated within colon 1a and does not connect colon 1a (4Q521 2.1) to colon 1b (4Q521 2.2). However, the syntactic structure of both

cola (1a and 1b) displays parallelism which connects them together as a bicolon line. For example, both cola 1a and 1b share the syntactic structure of subject phrase + verb + indirect object, although a comparison of their syntactic constituents (subject, verb, and indirect object) reveals there is no morphologic parallelism between cola.

The connection of cola 1a and 1b (4Q521 2.1–2) as a bicolon line is also supported by the presence of one verb in each line. The verbs of both cola are lexically parallel: "they will listen" ישמעו in colon 1a (4Q521 2.1) and "they will not turn" לוא יסוג in colon 1b (4Q521 2.2). Furthermore, colon 1b is connected to colon 1a though the prepositional phrase "all that is in them" שר בם[כל א], which refers back to the heavens and the earth in colon 1a. These lexical parallelisms also activate semantic parallelisms between the cola, forming an abab pattern between their hemistiches.

**Table 83: Semantic Parallelism Strophe 1, Line 1 (4Q521 2 2.1–2)**

| | | | |
|---|---|---|---|
| 1 | [כי הש]מים והארץ | [For the heav]ens and the earth, | a |
| 1 | ישמעו למשיחו | will listen to his messiah; | b |
| 2 | [כל א]שר בם | [all th]at is in them, | a |
| 2 | לוא יסוג ממצות קדושים | will not turn from the commandments of the holy ones. | b |

Similar to line 1, cola 2a (4Q521 2.3) and 2b (4Q521 2.4) of line 2 each occupy one line of the column and together form a bicolon line. Colon 2a cannot be divided into two cola without either rearranging the word order of the line or violating the grammar of the line. If the line is divided in the middle, then the construct phrase "seekers of the Lord" מבקשי אדני would be broken in half. Overall, there is simply no clear literary basis to divide lines 4Q521 2.3–4 into more than two cola as the above poetic arrangement has done. Moreover, it would be impossible to do such without violating the grammar and sense of line 4Q521 2.3.

Colon 2b (4Q521 2.4) is related to 2a (4Q521 2.3) by various features. Similar to line 1 of this strophe, the beginning of colon 2b הלוא בזאת refers back to colon 2a. Specifically, the demonstrative pronoun "this" זאת is explicitly referring back to the concept of "work." This relates the meaning of the lines: those who are patient of heart will find the Lord through strengthening themselves in the Lord's work. Colon 2a is also connected to colon 2b through semantic and phonologic parallelism.

**Table 84: Semantic Parallelism Strophe 1, Line 2 (4Q521 2 2.3–4)**[650]

| | | | |
|---|---|---|---|
| a | Strengthen yourself in his work | 3 | התאמצו בעבדתו |
| b | Seekers of the Lord | 3 | מבקשי אדני |
| a | Will not they find the Lord in this | 4 | הלוא בזאת תמצאו את אדני |
| b | All who are patient of heart | 4 | כל המיחלים בלבם |

This semantic parallelism between cola forms an abab semantic patterning. The semantic parallelism equates "those who are patient" כל המיחלים in colon 2b (4Q521 2.4) with "those who seek the Lord" מבקשי אדני in colon 2a (4Q521 2.3). Additionally, the phonemic similarity of the verbs "strengthen themselves" התאמצו and "they will find" תמצאו activates phonologic parallelism between these hemistiches, and creates the expectation of semantic parallelism.

### 3.5.4.2 Strophe 2 (4Q521 2.5–6)

| | | |
|---|---|---|
| 1. For the Lord looks after the faithful, | 5 | כי אדני חסידים יבקר |
| and the righteous he calls by name; | 5 | וצדיקים בשם יקרא |
| 2. and over the humble his spirit hovers, | 6 | ועל ענוים רוחו תרחף |
| and the faithful he invigorates in his strength. | 6 | ואמונים יחליף בכחו |

Lines 5–6 of 4Q521 2, in distinction to lines 1–4, each contain two cola per line. Thus, each line of the MS forms one bicolon line within the poem. The bicolon lines formed exhibit a high degree of semantic parallelism between lines, as well multiple lexical parallelisms. The semantic parallelism between the cola forms an aabb patterning.

**Table 85: Semantic Parallelism Strophe 2, Lines 1–2 (4Q521 2.5–6)**

| | | | |
|---|---|---|---|
| 1 | a | For the Lord looks after the faithful, | 5 |
| | a | and the righteous he calls by name; | 5 |
| 2 | b | and over the humble his spirit hovers, | 6 |
| | b | and the faithful he invigorates in his strength. | 6 |

There are also prominent forms of lexical parallelism within the two bicolon lines. For example, in colon 1a (4Q521 2.5) "faithful" חסידים is parallel with "righteous" וצדיקים in colon 1b (4Q521 2.5). In colon 2a (4Q521 2.6) "humble" ענוים is parallel with "faithful" אמונים in

[650] The translation of strophe 2 in this table is different than the one offered with the poetic structure. This was done in order to underscore the semantic parallelism.

colon 2b (4Q521 2.6). These lexical pairs also exhibit morphologic parallelism: all are masculine plural.

There are also various syntactic parallelisms between the cola, which form the same patterning between the cola as semantic parallelism. The syntax of cola 1a and 1b are parallel; however, colon 1b elliptically employs the subject of colon 1a and adds a prepositional phrase. The perceptibility of this syntactic parallelism is heightened by the position of morphologically parallel verbs at the end of both cola.

**Table 86: Syntactic Parallelism Strophe 2, Line 1 (4Q521 2.5)**

| Colon | Subject | Verb | Object | Prepositional Phrase |
|---|---|---|---|---|
| 1a | אדני | יבקר | חסידים | |
| 1b | (אדני) | יקרא | צדיקים | בשם |

The cola within line 2 are also parallel, each containing a verb + subject + prepositional phrase. The perceptibility of the syntactic parallelism of line 2 is heightened by the ordering of the constituents in the surface structure of each colon: PP + S + V // S + V + PP.[651]

**Table 87: Syntactic Parallelism Strophe 2, Line 2 (4Q521 2.6)**

| Colon | Subject | Verb | Prepositional Phrase |
|---|---|---|---|
| 2a | רוחו | תרחף | ועל ענוים |
| 2b | ואמונים | יחליף | בכחו |

Overall, the syntactic parallelism between the cola of each line in this strophe mirrors the semantic parallelism forming an aabb syntactic patterning between the cola. In addition, many of the syntactic constituents are also morphologically and lexically parallel. This preponderance of coordinating parallelisms creates a highly unified discrete strophe out of these cola.

[651] PP = Participial phrase. S = Subject. V = Verb.

### 3.5.4.3 Strophe 3 (4Q521 2.7–11)

| | | |
|---|---|---|
| 1. For he honors the faithful on the throne of his eternal kingdom: | 7 | כּי יכבד את חסידים על כסא מלכות עד |
| 2. Setting free the bound, | 8 | מתיר אסורים |
| opening the eyes of the blind, | 8 | פוקח עורים |
| straightening the croo[ked]; | 8 | זוקף כפ[ופים] |
| 3. and fo[re]ver I will cling to those who are pa[tient], | 9 | ול[ע]לם אדבק [במ]חלים |
| and in his mercy he will [save their soul]. | 9 | ובחסדו י[ושיע נפשם][652] |
| 4. The rewa[rd] for good w[orks] will not be delayed to mankind, | 10 | ופר[י מעש]ה טוב לאיש לוא יתאחר |
| the Lord will bestow honors that have not been (given), as he sa[id]. | 11 | ונכבדות שלוא היו יעשה אדני כאשר ד[בד] |

Strophe 3 is introduced in a similar manner as the previous strophes with the use of כי, which demarcates the beginning of a new strophe. There is no clear basis in grammar, syntax or parallelism to divide line 1 (4Q521 2.7) into two cola. It contains one verb and is best understood as a monocolon line, which displays relatively few parallelisms to its surrounding lines. The most prominent parallelism in line 1 (4Q521 2.7) occurs between strophe 2, colon 1a (4Q521 2.5).

**Table 88: Monocolon Line Strophe 3 (4Q521 2.7)**

| | | | |
|---|---|---|---|
| Strophe 2, Colon 1a | 4Q521 2.5 | For the Lord *looks after* the *faithful* | כי אדני חסידים יבקר |
| Strophe 3, Line 1 | 4Q521 2.7 | For (the Lord) *honors* the *faithful* | כּי יכבד את חסידים |

This parallelism functions, along with the anacrusis created by כי, to introduce the new topic of this strophe. The previous strophe discusses how the Lord looks after, or cares for, the faithful. In strophe 3, this monocolon line harkens back to the beginning of the previous strophe and introduces a new topic which is explained in the following two lines about how the Lord honors the faithful. The subject "the Lord" of the verb is elliptically provided from strophe 2, colon 1a (4Q521 2.5).

Line 2 (4Q521 2.7), as Puech points out, is a citation of Ps 146:7b–8ab.[653] Line 2 is more compact and terse than the other lines of this verse. Thus far, in 4Q521 2, the lines of the

[652] This reconstruction is based on the suggestion of Puech, who notes that י[ושיע נפשי is found together with חסדיכה in 1QH[a] 10.25 (2.23) (Puech, *DJD* 25, 14).
[653] Puech, *DJD* 25, 14.

column have contained either one colon or two cola. 4Q521 2.8 is the first example of a line containing three separate cola. The three cola of 4Q521 2.8 form the second line of this strophe. They are syntactically parallel to one another displaying the same ordering of grammatical constituents of verb + direct object. Each line begins with a verb and ends with its direct object, and the subject of each line is, as Puech has noted, "Lord" from line 5.[654]

**Table 89: Syntactic Parallelism Strophe 3, Line 2 (4Q521 2.8)**

| Colon | Subject | Verb | Direct Object |
|---|---|---|---|
| 2a | (the Lord) | מתיר | אסורים |
| 2b | (the Lord) | פוקח | עורים |
| 2c | (the Lord) | זוקף | כפֿ[ופים] |

The parallel grammatic constituents of this tricolon line are also morphologically and lexically parallel. For example, each verb is a masculine singular participle, and each direct object is a masculine plural noun. Each of the direct objects is lexically parallel with their verbs: the bound are freed, the blind see, and the crooked are straightened.

Line 3 (4Q521 2.9) of this strophe consists of one bicolon line. There is a shift in person within line 3 from the first person address of the speaker to the Lord in colon 3a (4Q521 2.9) to the third person description of the Lord's mercy in colon 3b (4Q521 2.9). Despite this switch in perspective the two cola of this bicolon line are syntactically parallel containing a verb + object + adverb.

**Table 90: Syntactic Parallelism Strophe 3, Line 3 (4Q521 2.9)**

| Colon | Verb | Object | Adverb |
|---|---|---|---|
| 3a | אדבקֿ | [במ]יחלים | לֹו[ע]לם |
| 3b | [ושיע]ֿ | [נפשם] | ובחסדו |

The connection of line 3 to the rest of the strophe is indicated by lexical parallelism between "his mercy" חסדו in colon 3b (4Q521 2.9) and "faithful" חסידים in line 1 (4Q521 2.7), as well as between "forever" לעלם in colon 3a (4Q521 2.9) and "eternal" עד in line 1 (4Q521 2.7).

Colon 4a (4Q521 2.10) is a single clause with one verb and should be considered one colon. Colon 4b (4Q521 2.11) contains three verbs which would permit it to be split into two

[654] Puech, *DJD* 25, 14.

cola, but there are no parallelisms in the passage that point towards such a division. Essentially, there are no features in either line 10 (colon 4a) or 11 (colon 4b) of 4Q521 2 which point towards dividing them into more than one colon. Lines 10–11 of 4Q521 2 should, instead, be understood as two cola of a single bicolon line.

Various parallelisms between the cola give evidence for this connection. For example, there is a morphologic parallelism between two words with the root עש"ה: the substantive מעשה in colon 4a (4Q521 2.10) and the verb יעשה in colon 4b (4Q521 2 1.11). There is lexical parallelism with the use of לוא in both lines. There is also paronomasia, which is created by the repetition of לאיש לוא (note ש + לוא) in colon 4a and שלוא in colon 4b.

The hemistiches of the two cola of this line are also semantically parallel, forming an abba envelope patterning in the ordering of their constituents.

**Table 91: Semantic Parallelism Strophe 3, Line 4 (4Q521 2.10–11)[655]**

| | | | |
|---|---|---|---|
| a | The reward for good works | ופר[י מעש]ה טוב | 10 |
| b | will not be delayed to mankind | לאיש לוא יתאחר | 10 |
| b | honors which have not been | ונכבדות שלוא היו | 11 |
| a | the Lord will give | יעשה אדני | 11 |

In this envelope patterning between the hemistiches, the first half of colon 4a (4Q521 2.10) is semantically parallel to the last half of colon 4b (4Q521 2.11). This parallelism associates these two hemistiches together to form an unrealized colon: "the Lord will give the rewards for good works." The second half of colon 4a is likewise parallel to the first half of colon 4b, forming another unrealized colon: "honors which have not been will not be delayed to man." Line 4 is connected to the strophe as a whole through the inclusio and lexical parallelism between ונכבדות, which begins the last colon of the strophe 4b (4Q521 2.11) and יכבד, which begins the first colon of the strophe (colon 1a; 4Q521 2.7). The strophe begins by stating that the Lord will honor the righteous and ends with the statement that the Lord will bestow honors which have not been given before.

One prominent feature of this strophe is the presence of elements which are typically omitted in the poetry of Psalms and Proverbs. These elements are only present in lines 1, 3–4,

[655] The translation of strophe 3 in this table is different than the one offered with the poetic structure. This was done in order to underscore the semantic parallelism.

which is to be expected since line 2 is a near direct quotation from Psalm 146:7–8.[656] For example, line 1 (4Q521 2.7) includes the direct object marker, the negative particle occurs in colon 4a (4Q521 2.10) and colon 4b (4Q521 2.11), and the relative particle occurs in colon 4b (4Q521 2.11). In addition to this, the use of prepositions occur frequently in lines 1, 3–4. The presence of these elements lengthens the cola of lines 1, 3–4, contributing to a verbose and unbalanced style of poetry that is quite different than the poetry of biblical stichographically arranged MSS.

#### 3.5.4.4 Strophe 4 (4Q521 2.12–13)

| | | |
|---|---|---|
| 1. For he will heal the wounded, | כִּי֙ ירפא חללים | 12 |
| and resurrect the dead. | ומתים יחיה | 12 |
| 2. He will bring news to the humble, | ענוים יבשר | 12 |
| and the po[or] he will sati[ate]. | וֹ[דלי]ם יִשבֵּ[יע] | 13 |
| 3. The uprooted he will lead, | נְתֻושים ינהל | 13 |
| and the hungry he will enrich. | ורעבִּים יעשֹר | 13 |

Lines 12 and 13 of 4Q521 2, similar to 4Q521 2.8, contain three separate cola. The presence of three bicolon lines, instead of two tricolon lines, is manifested through the various forms of parallelism between its bicolon lines. The cola in each bicolon line are tied to one another through multiple lexical parallelisms. For example, "wounded" חללים in colon 1a (4Q521 2.12) is parallel to "dead" מתים in colon 1b (4Q521 2.12). In the second bicolon line "humble" ענוים in colon 2a (4Q521 2.12) is parallel to דלים "poor" in colon 2b (4Q521 2.13). In the final bicolon line, "uprooted" נתושים in colon 3a (4Q521 2.13) is parallel to "hungry" רעבים in colon 3b (4Q521 2.13). Several of these nouns have a very broad semantic range and their above translations may not best reflect their semantic equivalence. For example, although דלים in line 2b (which is parallel to "poor" ענוים in line 2a) is translated as "humble," in this context it connotes "poor."

There is also parallelism between the syntax of the three bicolon lines. The "b" colon of each bicolon line begins with a *waw* conjunction; the deep structure of all three couplets, furthermore, is identical: subject + verb + direct object.[657] All these parallelisms collect these cola together as bicolon lines within the same strophe.

[656] Each colon omits the Tetragrammaton.
[657] For a discussion of deep structure see §2.4.

**Table 92: Syntactic Parallelism in 4Q521 Lines 12–13**

| Colon | Subject | Verb | Direct Object | |
|---|---|---|---|---|
| 1a | (he) | ירפא | חללים | 12 |
| 1b | (he) | יחיה | ומתים | 12 |
| 2a | (he) | יבשר | ענוים | 12 |
| 2b | (he) | ישביע | ודלים | 13 |
| 3a | (he) | ינהל | נתושים | 13 |
| 3b | (he) | יעשר | ורעבים | 13 |

When the cola are arranged according to their syntactic parallelism, the morphologic parallelism between the verbs and nouns also becomes evident. Each verb is third person imperfect singular, and each noun is masculine plural. This repetition of the same masculine plural endings and the initial *yod* of the imperfect also creates a fair amount of alliteration in this strophe. Puech has also pointed out that there are distinctive features in the ordering of the syntactic constituents.[658] The first couplet forms a chiastic pattern of verb + noun + noun + verb. The second and third couplets share the pattern of noun + verb + *waw* conjunction noun + verb.

### 3.5.5 The Poetry and Stichography of 4Q521

This poetic analysis has shown that column 2 of 4QMessianicApocalypse has many poetic features and should be understood as a stichographically arranged poetic text. However, the poetry and stichography of 4Q521 is radically different from the previous biblical poetic texts discussed thus far. The poetry of 4Q521 should be understood as a different kind of poetry that is characteristic of 4Q521 and other poetry from the late Second Temple period (e.g., poetic texts in the Dead Sea Scrolls such as the *Hodayot*). This different kind of poetry also creates a different kind of stichography, which demarcates various amounts of cola in the lines of the column. The only constant feature of the stichography is that each line of the MS contains complete cola. There are no *vacats* within the lines to indicate the demarcation of cola, and the only form of demarcation that is present is the borders of the column within the MS. This stichography is quite extraordinary in comparison to biblical stichographically arranged MSS and explains 1) the various lengths of the lines, which drastically contrast one another at points, and 2) the *vacats* at the end of lines 1–3.

[658] Puech, *DJD* 25, 17–18.

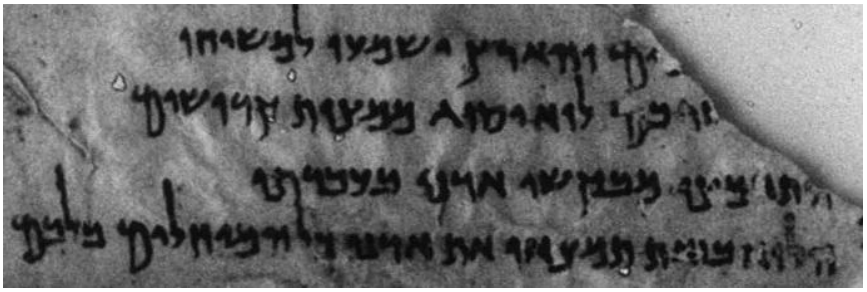


**Figure 13: 4Q521 2.1–4. PAM 43.604**

The left margin of the column for lines 1–3 is very irregular. The lines do not extend to the end of the column and there is an especially large *vacat* following the end of line 3. According to this hypothesis, the reason why line length deviates is because the stichography dictates that each line of the column must contain only complete cola. Line 2 of the column did not begin at the end of line 1, even though there was adequate room to begin the line, in order to include an entire colon on a line. Since line 2 contains only one colon, there was not enough room on the end of line 1 to include all of line 2; therefore, it began on the next line. On account of the fact that lines 1–4 contain one colon, the left margin of these lines is irregular and short compared to the lines 5–6, which contain three short cola that fill the entire line.

The poetry of this column is a mixture of two different kinds of poetry. On the one hand, certain passages are compact and terse with pervasive parallelism (e.g., 4Q521 2.5–6, 8, 12–13). This accounts for why some lines of the column contain three cola. These lines are clearly modeled on biblical conventions of poetry and come close to direct quotation.[659] On the other hand, 4Q521 2.1–4, 7, 10–11 contain many elements typically associated with prose, and are more verbose than the sententious style of biblical poetry. As the following chapter will demonstrate, this type of poetry is similar to the *Hodayot*. It is also important to note that the kind of poetry found in 4Q521 serves to introduce sections that contain poetry modeled on biblical conventions. For example 4Q521 2.4 comes immediately before 4Q521 2.5–6, and 4Q521 2.7 introduces 4Q521 2.8.

The interspersion of poetic styles within 4Q521 creates an extraordinary stichography: the juxtaposition of lines in the column that contain three cola with those that contain one to two cola. The following chart summarizes the number of cola per line in the MS.

[659] For example, 4Q521 2.8 quotes Psalm 146:7–8.

**Table 93: Cola per Line in 4Q521 2 2.1–13**

| Line | 1 Colon | 2 Cola | 3 Cola |
|---|---|---|---|
| 1 | X | | |
| 2 | X | | |
| 3 | X | | |
| 4 | X | | |
| 5 | | X | |
| 6 | | X | |
| 7 | X | | |
| 8 | | | X |
| 9 | | X | |
| 10 | X | | |
| 11 | X | | |
| 12 | | | X |
| 13 | | | X |

Another interesting feature of the stichography of 4Q521 is that some of the lines contain only one colon from bicolon lines. Thus, the lines of the column divide the cola of a bicolon line. This necessitates that the stichography of 4Q521 must be defined more broadly than the lines of the column containing lines of verse. The stichography presents one to three cola per line without *vacats* in between. Additionally, lines of the MS do not correspond to lines of verse within the poem. This is why Puech's description of "dans cette colonne chaque ligne porte des stiques complets (parfois subdivisés en 2 ou 3 hémistiches au maximum)" is insufficient.[660] The lines of the column do not always contain complete lines of verse.[661] The description put forth by Tov, is also not entirely accurate. Tov has placed this MS in the category of those which have two cola (he calls them hemistiches) per line without a space in between; however, it often displays one or three cola per line.

## 3.6 Conclusion

### 3.6.1 The Purpose and Function of Stichography

The analysis of this chapter sheds light on the purpose and function of stichographic texts in the DSS. The primary function of the *vacats*, or the margin of the columns for those texts that are arranged in this fashion, is to isolate textual units. These units can be a variety of sizes

[660] Puech, *DJD* 25, 12.

[661] Another possible way to interpret Puech's laconic statement is that he is speaking about complete cola and not lines of verse. How can a colon be divided into three hemistiches?

ranging from one to three cola. At times, scribes even displayed a variety of different types of *vacats* within the same MS, indicating different types of breaks. For example, 4QPs$^{c}$ displays five different types of divisions: "a short interval between cola", 2) a "somewhat longer interval between verse or cola", 3) "an indentation at the beginning of a line before a new colon," 4) "a half line indentation of a new line for the beginning of a new Psalm," and 5) "a full blank line between successive Psalms."[662]

This analysis has shown that there is no single set of formalized rules for all stichographically divided texts. Stichographic texts are arranged in a variety of manners ranging from a running text with *vacats* to a bi-columnar arrangement with one colon on each column. Throughout all of these different types of arrangements the overarching principle *is the demarcation of the colon*.

The purpose of stichography is more difficult to discern. The data suggest that the chief purpose was literary. Specifically, the scribe's demarcation, as well as the juxtaposition of units, is a form of interpreting the text. Stichography is a form of textual delimitation that apposes textual units. The juxtaposition of one unit next to another, or the inclusion of one word versus another within a particular structural unit, leads to differences in meaning. This function is similar to the purpose of the disjunctive and conjunctive accents in the Tiberian Masoretic tradition. For example, Yadin's hypothesis that one colon in MasPs$^{a}$ 2.22–23 (Ps 83:9–10) defied the sense of the passage revolved around the inclusion of one word with the wrong colon. In other words, the stichography did not divide the text as he thought it should and therefore led to an erroneous interpretation that Sisera was a Midianite.[663] Stichography, therefore, involves both textual delimitation and interpretation. Bearing this in mind, stichography reveals not only scribal practice but also scribal interpretation of poetic texts.

### 3.6.2 Stichography and Parallelism

The poetic analysis of the stichographic texts in the DSS in this chapter has shown that the demarcation of cola within stichographic texts is done in a manner that is *consonant with the parallelism*. The abundance and variety of parallelisms that emerge when juxtaposing the textual units, which are demarcated according to the stichography, show that stichography was not only consonant with parallelism but that there is an intrinsic relationship between them. The main

[662] Skehan, Ulrich, and Flint, *DJD* 16, 51.
[663] See §3.4.3.4.

criterion for demarcation of cola in stichographic texts was parallelism. Parallelism defined the content, size and shape of cola, whereas stichography visually presented and demarcated them. Thus, stichography functions to heighten the perceptibility of parallelism between the cola because it is, to a large extent, a visual representation of parallelism.

### 3.6.3 Scribal Conventions and Stichography

The analysis of stichographic texts from the DSS in this chapter has also argued that there are scribal conventions of stichographic representations. The specific textual units that are demarcated, as well as the format of the stichography in many cases, are very similar to later special arrangements found in the Leningrad Codex, Aleppo Codex, Samaritan Pentateuch and uncial codices of the LXX. Stichography seen from this perspective is an example of a particular manner in which a specific text was divided by the scribes of the DSS, which later became a conventional format of special arrangements. The scribal practices reflected in the Dead Sea Scrolls, therefore, may present and preserve traditional special arrangements.

The data this chapter has gathered also allow me to make some brief observations about the types of texts that are arranged stichographically. The Dead Sea Scrolls contain a motley assortment of stichographically arranged texts. Several of these texts are written both stichographically and in *scripta continua* in different MSS, while other passages are arranged stichographically in the midst of prose. Nonetheless, some tentative observations can be made. First and foremost, scribes did not *always* write biblical or poetic texts stichographically. The overarching evidence suggests, however, that scribes *usually* reserved precious parchment space for texts they considered *poetic Scripture*. Texts such as Exodus 15, Deuteronomy 32, Psalm 104 and Psalm 119 are paradigmatic examples of scriptural poetry. This suggests that it is not just scriptural texts or even poetic texts that are arranged stichographically; rather, it is poetry that is thoroughly infused with parallelism. It is no coincidence that the most popular stichographically arranged text in the DSS is none other than one of the most systematically arranged portions of the entire HB: the acrostic Psalm 119. Stichography is a scribal practice typically reserved for Scripture (from the perspective of the scribe), poetry, and archetypal poetic passages.

There are examples of non-biblical stichographic texts, but the vast majority of stichographic texts are biblical. I could only find five examples of a non-biblical MSS, which

contained stichographical arrangements: 4Q448, 4Q525, 4Q521, 5Q16, and 1Q38. The table below arranges the biblical stichographic texts in the DSS by book.[664]

**Table 94: Stichographic Texts Listed by Book**

| Exodus | Deut | Pss | Job | Prov | Lam | Sir |
|---|---|---|---|---|---|---|
| 4QRP[c] | 1QDeut[b] | 1QPs[a] | 4QJob[a] | 4QProv[a] | 3QLam | 2QSir |
| | 4QDeut[b] | 4QPs[b] | 4QpaleoJob[c] | 4QProv[b] | 5QLam[b] | MasSir |
| | 4QDeut[c] | 4QPs[c] | | | | |
| | 4QDeut[q] | 4QPs[d] | | | | |
| | 4QpaleoDeut[r] | 4QPs[g] | | | | |
| | | 4QPs[h] | | | | |
| | | 4QPs[l] | | | | |
| | | 4QPs[w] | | | | |
| | | 5QPs | | | | |
| | | 8QPs | | | | |
| | | 11QPs[a] | | | | |
| | | 11QPs[b] | | | | |
| | | 5/6 ḤevPs | | | | |
| | | MasPs[a] | | | | |
| | | MasPs[b] | | | | |

As the above table shows, the book of Psalms was written stichographically far more often than any other biblical book. However, the data are more complex than this table implies. Some of the MSS in the above table contain both a stichographic layout together with running script (1QPs[a], 4QPs[d], 11QPs[a], and 11QPs[b]). More importantly, certain psalms and poems are written stichographically more often than others. Psalm 119, for example, is the only psalm written stichographically in three hybrid texts (1QPs[a], 11QPs[a] and 11QPs[b]). Furthermore, some MSS consist solely of Ps 119 written stichographically, which may point to some special use for certain psalms (4QPs[g], 4QPs[h], 5QPs).[665] In fact, every occurrence of Ps 119 and Ps 104 in the DSS is written stichographically.[666] Turning to the stichographic MSS of Exodus and Deuteronomy, only Exodus 15 and Deuteronomy 32 are written stichographically, while the rest of the MSS are written in running script. Furthermore, it should also be underscored, as Tov comments, "that for almost every occurrence of a stichographic arrangement there are other

[664] The data of this table, although they are arranged in a different manner, are culled from Tov, *Scribal Practices*, 168.
[665] This is also true concerning Ps 104.
[666] This is also true concerning Ps 104.

scrolls displaying the same composition in prose, [which] shows that the traditions of stichographic writing was not fixed or that different traditions were in vogue during the different periods."[667] The stichographic presentation of Deuteronomy 32, for example, varies by MS.[668] Overall, it seems that stichographic writing was chiefly reserved for specific passages of poetry as well as poetic Scripture.

In sum, this evidence suggests that the non-biblical stichographic texts could have been considered Scripture by the scribes who copied them or that these texts had some special use. A detailed examination of all non-biblical stichographic texts needs to be done before any firm conclusions can be made. The relationship between biblical texts and stichography is especially important when one considers stichographic texts that contain exegetical additions and omissions compared to the MT. The stichographic rendition of the Song of the Sea in 4QReworkedPentateuch (4Q365), for example, could be interpreted as evidence that, for at least the scribe who composed it, this text was considered Scripture.[669] The same can also be said for the additions to the Song of Moses in 4Q44, which are not found in the MT.[670]

### 3.6.4 STICHOGRAPHY AND NON-STICHOGRAPHIC TEXTS IN THE DSS

There are three ramifications of this study of stichographic texts in the DSS for the study of Hebrew poetry in general and poetic texts in the DSS specifically. Firstly, it provides evidence that verifies the validity of the poetic division of Hebrew poetry. The poetic arrangement of Hebrew poetry is not merely a *modern* imposition of structure. The scribal practice of stichography confirms that, as least for the scribes who composed them in antiquity, poetic texts contained structural units and could be poetically structured. These stichographic texts provide undeniable and irrefutable evidence for the structural arrangement of poetic texts according to cola and lines.

Secondly, evidence from stichographic texts can be applied to other poetic non-stichographic texts in the Dead Sea Scrolls. An understanding of how these texts were divided can be applied to the poetic arrangement of other non-stichographic texts. The analysis of stichography in this chapter has underscored the intrinsic connection between stichography and parallelism. The poetic analysis of these stichographic texts has argued that the main criterion

[667] Tov, *Scribal Practices*, 167.
[668] See §3.3.3.3.
[669] For a discussion of the exegetical character of 4Q365 and its relationship to the MT, see §3.2.4.4.
[670] See §3.3.3.2.

for demarcation of cola was parallelism. If this hypothesis is correct, then it provides a basis for the stichographic arrangement of poetic non-stichographic texts based on parallelism.

Lastly, the comparison of modern poetic arrangements of the selected texts with their stichographic arrangements in the DSS shows a remarkable correspondence. Particularly for those modern authors who arrange the text according to parallelism, there is a high degree of similarity in the specific units of texts that are demarcated by stichography. I have offered an explanation for this correspondence related to parallelism. For example, 4Q365 and modern poetic arrangements are similar because they both demarcate the text according to parallelism.

### 3.6.5 Stichography and the Development of Poetry

Examination of the stichography of poetic texts in the DSS is also important for a broader understanding of the development of ancient Hebrew poetry. Stichographic texts provide physical evidence of two of the basic building blocks of poetry: colon and line. Stichography visually represents the selection and juxtaposition of *cola* and *lines*. Thus, it can be used to better understand what certain scribes thought constituted these basic units and show how these units changed in poetic texts of the DSS. Specifically, the unusual stichographic arrangement of 4QMessianicApocalypse (4Q521) reflects an increased colon and line length as well as a different kind of poetry than biblical stichographic texts.

The cola of biblical texts are typically between 2–4 words long, but 4Q521 contains radically different colon lengths. The data for colon lengths in the stichographic texts examined in this chapter have been summarized in the chart below.

**Table 95: Colon Lengths in Stichographic Texts**

| Stichographic Text | 2 Words | 3 Words | 4 Words | 5 Words | 6 Words | 7+Words |
|---|---|---|---|---|---|---|
| Exodus 15 (4Q365) | 10 | 8 | 1 | | | |
| Deuteronomy 32 (4Q44) | 3 | 15 | 7 | 1 | 1 | |
| Psalm 104 (4Q86, 4Q93) | | 19 | 12 | 1 | | |
| Messianic Apoc. (4Q521) | 8 | 5 | 3 | 1 | 1 | 4 |

The above chart lists the number of times a specific colon length occurs in each of the passages investigated in this chapter. For example, Exodus 15 contains ten cola that are two words long. As the above chart shows, there is a clear shift in the size of the cola in 4Q521 to a marked increase in the use of extremely long cola in comparison to biblical poetic texts. Note,

for example, that 4Q521 contains six cola which are five words or longer; whereas, Exodus 15, Deuteronomy 32 and Psalm 104 do not contain one example of a colon longer than four words. However, the shift in the poetry of 4Q521 is not simply from short to long cola. There are multiple examples of terse cola as well. Returning to the table above, one can also see that there are eight examples of cola that are two words long in 4Q521!

Overall, the poetry of 4Q521 is characterized by the juxtaposition of terseness with verbosity. Short compact highly symmetrical cola are juxtaposed with cola exhibiting *ampleur* of expression. This shift in the poetry of 4Q521 is, as the following analysis of *Hodayot* proposes, typical of other poetic texts in the DSS. Thus, the stichography of 4Q521 can not only inform us about developing forms of stichography in the DSS, but can also illuminate our understanding of the development of poetry in the DSS vis-à-vis biblical Hebrew poetry. The different form of stichography in 4Q521 compared to biblical poetic texts reflects different contours of parallelism, which are less symmetrical and less balanced. The divergent formations of parallelism, furthermore, are indicative of developing forms of poetic expression. The focus of this dissertation now turns to two of these developing forms of poetry—hymnic and sapiential.

# CHAPTER 4: HYMNIC POETRY

## 4.1 INTRODUCTION

The *Hodayot* are an anthology of poetic thanksgiving hymns and psalms found in multiple copies from Caves 1 and 4.[671] E. Sukenik argued in the *editio princeps* that they were a product of the Dead Sea Sect, and this claim has remained unchallenged in subsequent scholarship.[672] Following their initial publication, two independent studies by É. Puech and H. Stegemann concluded that the reconstruction of the columns in Sukenik's edition was incorrect. Puech and Stegemann have since proposed a new order, which has become the consensus.[673] Overall, there are eighteen extant or reconstructed incipits and a total of twenty-eight to thirty-four compositions in the *Hodayot*.[674] The order of the columns, as well as the division of the individual psalms and hymns, in this chapter are based on the work of Puech and Stegemann.[675]

The *Hodayot* are the quintessential examples of Qumran poetry. As such, they have been the most frequently discussed text concerning poetry in the DSS.[676] Despite this there have been

---

[671] Cave 1 contained two copies and Cave 4 contained four copies of the *Hodayot*. For an introduction to the *Hodayot*, see E. Schuller, "Recent Scholarship on the *Hodayot* 1993–2010," *CBR* 10 (2011): 119–62; É. Puech, "Hodayot," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds., L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 1:365–68. Concerning the differences between the Cave 1 and Cave 4 MSS, see E. Schuller, "Some Contributions of the Cave 4 Manuscripts (4Q427–432) to the Study of the Hodayot," *DSD* 8 (2001): 278–87.

[672] E. Sukenik, *The Dead Sea Scrolls of the Hebrew University* (Jerusalem: Magnes Press, 1955), 39.

[673] H. Stegemann, "The Number of Psalms in 1QHodayot[a] and Some of their Sections," in *Liturgical Perspectives: Prayer and Poetry in the Light of the Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 191–234; idem, "The Material Reconstruction of 1QHodayot," in *The Dead Sea Scrolls: Fifty Years after their Discovery* (eds. L. Schiffman, E. Tov, and J. VanderKam; Jerusalem: Israel Exploration Society, 2000), 272–84; idem, "Methods for the Reconstruction of Scrolls from Scattered Fragments," in *Archaeology and History in the Dead Sea Scrolls: The New York University Conference in Memory of Yigael Yadin* (JSPSup 8; ed. L. Schiffman; Sheffield: Sheffield Academic Press, 1990), 189–220; É. Puech, "Quelques aspects de la restauration du Rouleau des Hymnes (1QH)," *JJS* 39 (1988): 38–55.

[674] Schuller, "Recent Scholarship on the *Hodayot*," 132.

[675] Currently, there is no broadly accepted system of reference for the individual hymns. This chapter refers to them by their content instead of a numbering system (e.g., *Hodayah* 11.20–37). A chart comparing Sukenik's and *DJD*'s column arrangement (based on the work of Stegemann and Puech) can be found in H. Stegemann, E. Schuller, and C. Newsom, *1QHodayot[a] with Incorporation of 1QHodayot[b] and 4QHodayot[a–f]* (DJD 40; Oxford: Clarendon Press, 2009), 49. For a history of the reconstruction of the columns, see Stegemann, Schuller, and Newsom, *DJD* 40, 13–55.

[676] For example, the entry on poetry in the *Encyclopedia of the Dead Sea Scrolls* focuses on the *Hodayot*, although it makes references to other poetic works in the DSS. See D. Diewert, "Poetry," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:679–81. They are "quintessential" because the *Hodayot* are an example of poetry in the Dead Sea Scrolls that very few would deny are poetry. Additionally, the *Hodayot* show many similarities with biblical Psalms, which are one of the classic loci of biblical poetry. The question of whether the *Hodayot* contain the most essential characteristic elements shared by Hebrew poetry in the Dead Sea Scrolls is a topic that is addressed in the conclusion. See §6.7. Concerning

very few studies devoted entirely to their poetic techniques,[677] characteristics or poetic division.[678] As E. Schuller notes in her survey of recent scholarship, "although many translators of specific poems do make a division into strophes, what is still lacking is a comprehensive treatment of the entire corpus, with a theoretical perspective on how strophic structure can be recognized and serve as a guide to interpretation."[679]

The bulk of early studies on the *Hodayot* found the poetry chaotic, uncreative and repetitive compared to biblical poetry. For example, C. Kraft concluded that its structure seemed to be "metrical chaos" and that the *Hodayot* is "quasi-poetry."[680] D. Dombkowski-Hopkins classified the poetry of the *Hodayot* as "rhythmic prose."[681] J. Licht wrote that the *Hodayot* "does not seem to possess any high degree of literary merit. It is also very repetitive, to the point of monotony."[682] Its highly irregular "meter" has caused some scholars, such as M. Mansoor, to balk at discussing metrical and other poetic structures in the *Hodayot*, even though there is "conscious poetic artistry."[683]

Not all early studies were disparaging of the *Hodayot*'s poetry; some came to nearly opposite conclusions. B. Thiering, for example, argued that the *Hodayot* were more structured than the biblical Psalms.[684] The most complete study to date remains the work of B. Kittel, which considered the poetic structure and techniques of the eight most complete *Hodayot*.[685] J.

---

"archetypes" and poetry, see N. Frie, "Archetype," in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1974), 48–50.

[677] The techniques of allusion and metaphor have received the most attention. See J. Hughes, *Scriptural Allusions and Exegesis in the Hodayot* (STDJ 59; Leiden: Brill, 2006); C. Frechette, "Chiasm, Reversal and Biblical References in 1QH 11.3–18 (=Sukenik Column 3): A Structural Proposal," *JSP* 21 (2000):71–102; C. Bergmann, *Childbirth as a Metaphor for Crisis: Evidence from the Ancient Near East, the Hebrew Bible, and 1QH XI, 1–18* (BZAW 382; Berlin: de Gruyter, 2008).

[678] S. Mowinckel, "Some Remarks on *Hodayot* 39.5–20," *JBL* 75 (1956): 265–77; J. Carmignac, "Étude sur les procédés poétiques des Hymnes," *RevQ* 2 (1959–1960): 515–32; G. Williams, "Parallelism in the *Hodayot* from Qumran" (Ph.D. diss., Annenberg Research Institute, 1991); C. Kraft, "Poetic Structure in the Qumran Thanksgiving Psalms," *BR* 2 (1957): 1–18.

[679] Schuller, "Recent Scholarship on the *Hodayot*," 149.

[680] Kraft, "Poetic Structure," 16–17.

[681] D. Dombkowski-Hopkins, "The Qumran Community and 1QHodayot: a Reassessment," *RevQ* 10 (1981): 331.

[682] J. Licht, "The Doctrine of the Thanksgiving Scroll," *IEJ* 6 (1956): 1–2. T. Gaster describes the *Hodayot* as "hymns are filled with cliché-ridden language." T. Gaster, *The Scriptures of the Dead Sea Sect* (London: Secker & Warburg, 1956), 120. G. Morawe characterizes the language of the *Hodayot* as "einer gewissen Armut im Wortschatz und einer formelhaften Diktion" compared to the biblical Psalms. G. Morawe, "Vergleich des Aufbaus der Danklieder und hymnischen Bekenntnislieder (1QH) von Qumran mit dem Aufbau der Psalmen im Alten Testament und im Spätjudentum," *RevQ* 4 (1963): 355.

[683] M. Mansoor, *The Thanksgiving Hymns: Translated and Annotated with an Introduction* (STDJ 3; Eerdmans: Grand Rapids, 1961), 24–25.

[684] B. Thiering, "The Poetic Forms of the Hodayot," *JSS* 8 (1963): 189–209.

[685] B. Kittel, *The Hymns of Qumran: Translation and Commentary* (SBLDS 50; Scholars Press: Missoula, 1981).

Hughes' recent work on scriptural allusions in the *Hodayot* also makes many valuable contributions in its close reading of several of the *Hodayot*.[686] Kittel's and Hughes' studies have shown that the *Hodayot* have artistic merit and contain poetic artistry.

One reason for the wide discrepancies in opinion relates to the conception of ancient Hebrew poetry. Many studies of the *Hodayot* have judged its poetry upon the basis of its incongruence with biblical conventions instead of letting the poetry speak for itself. Additionally, some studies use taxonomies of parallelism that inhibit the ability to describe the poetry of the *Hodayot*.[687] For example, A. Ehlen's 1970 dissertation, which examined the poetic structure of one *Hodayah*, concluded that there are three basic modes of correspondence between words or clauses.[688] These three basic modes, it turns out, are functionally equivalent to R. Lowth's obsolescent tri-fold definition of parallelism.[689] G. Williams' massive dissertation on the parallelism of the *Hodayot* states that "couplets that are grammatically, but not semantically, parallel are considered to be nonparallel; couplets that have internal semantic parallelism, but no semantic parallelism between the lines, are considered to be nonparallel."[690] Recent developments concerning parallelism should be incorporated into an analysis of the *Hodayot*.

This chapter focuses its analysis on one *Hodayah* (11.20–37) and compares its devices, structure, and characteristics with ten other *Hodayot* in an effort to arrive at some conclusions regarding the style of the collection as a whole.[691] Following a brief survey of previous

---

[686] Hughes, *Scriptural Allusions*, 71–77, 105–117, 150–66, 194–99, 213–19, 231–35.

[687] Some studies associate meter with parallelism. Thus, when the search for meter leads only to erratic and unpredictable results, parallelism is also understood as being incomplete and weak. The chapter title "Metrical and Other Poetic Features" in Mansoor's work is typical of this conflation of parallelism with meter. Parallelism is lumped together in the "other features" and not distinguished clearly from meter.

[688] A. Ehlen, "The Poetic Structure of a *Hodayah* from Qumran: An Analysis of Grammatical, Semantic, and Auditory Correspondence in 1QH 3: 19–36" (Ph.D. diss., Harvard University, 1970).

[689] R. Lowth, *Lectures on the Sacred Poetry of the Hebrews* (Andover: Crocker & Brewster, 1829) [original publication 1753], 157–62. For a discussion of Lowth see §2.2. Kraft's analysis also describes parallelism with these three antiquated categories. Concerning the poetry of the *Hodayot*, he remarks that parallelism is a clear mark of its poetry, but exact synonymous, antithetic or synthetic parallelism rarely appears. Kraft has intuited the problem with using these categories to describe the parallelism in the *Hodayot* but refrains from abandoning them to describe parallelism. See §4.2.1 for a full discussion of Kraft.

[690] Williams, "Parallelism in the *Hodayot*," 668. Grammatical parallelism, according to Williams, is only considered parallelism if is it is accompanied with semantic parallelism. Furthermore, lexical parallelism between hemistiches within lines is not considered parallelism. A. Berlin's study has shown that lines which are only semantically parallel should not be considered more "parallel" than lines which are only morphologically, syntactically or phonologically parallel. See A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 1985), 1–30. This is problematic because what if the changes in the poetry of the *Hodayot* correspond to internal line lexical parallelism or an increased use of grammatical parallelism? A Lowthian taxonomy will inhibit the results.

[691] $1QH^a$ 10.5–10.2; 10.22–32; 11.6–11.19; 11.20–37; 12.6–13.6; 13.7–21; 13.22–15.8; 15.9–28; 15.29–36; 16.5–17.36; and 19.6–17. See Appendix B for the poetic arrangement and translation of these *Hodayot*.

scholarship on the poetry of the *Hodayot*, this chapter gives a transcription, translation and poetic analysis of 1QH[a] 11.20–37. Some of the literary characteristics discussed in this chapter are distinctive traits of the *Hodayot* and others are part of a larger development of poetic forms of expression in the DSS.

One striking difference that emerges about the style of the *Hodayot* in comparison to biblical poetry is its use of *ampleur* combined with terseness. *Ampleur* is an umbrella term that describes many of the poetic techniques, characteristics, and structure of the *Hodayot* as a collection. I borrow the term from Carmignac, who described the poetry of the *Hodayot* as preferring "l'ampleur à la brièveté."[692]

> Tout d'abord, une divergence saute aux yeux: la littérature de Qumrân, soit poésie, soit prose, est caractérisée par l'ampleur, une ampleur qui va jusqu'à l'emphase et parfois jusqu'à la monotonie, alors que la poésie biblique nous charme si souvent par sa vigoureuse sobriété. Mais cela est affaire de goût, de talent, de génie, et non pas nécessairement de procédé poétique.[693]

Admittedly, as the above quote shows, I am using the term *ampluer* differently than Carmignac. Contrary to Carmignac's characterization, for example, I contend in this chapter that the *Hodayot* do not always prefer *ampleur* to terseness. *Ampleur*, according to my formulation, describes a matrix of poetic devices, structure and morphemes that create increased *verbosity and asymmetry*. Longer colon length, the prevalence of parallelism across colic boundaries, the increased use of *waw* conjunctions, prepositions, independent personal pronouns, relative pronouns, listing, repetition, tricolon lines and unbalanced cola are all elements of *ampleur*.[694] My formulation of *ampleur* in the *Hodayot* also specifies that it often coexists with terseness. Longer colon length, line length, and elaborate strophic structures, are often juxtaposed in the *Hodayot* with a more austere style characteristic of biblical poetry in the Psalms (three word cola, bicolon lines, and strophes predominantly composed of bicolon and tricolon lines). This juxtaposition produces an asymmetrical and highly complex poetic structure in the *Hodayot* compared to biblical poetry in the Psalms.

---

[692] Carmignac, "Étude sur les procédés poétiques," 517.
[693] Carmignac, "Étude sur les procédés poétiques," 528.
[694] Other areas in which the *ampleur* of expression is reflected are beyond the purview of this dissertation. However, *ampleur* is also reflected in the *Hodayot*'s rich use of metaphor and vivid imagery.

## 4.2 PREVIOUS SCHOLARSHIP

### 4.2.1 CHARLES KRAFT

Most studies on the *Hodayot* have focused on the ideology, authorship, and genre of the *Hodayot*.[695] Aside from these topics, the use of scriptural allusion has also been considered.[696] Only a handful of studies have specifically considered the distinctive poetic features of the *Hodayot*. Kraft was the first scholar who set out to describe the poetic techniques of the *Hodayot* and how they may be different from biblical poetry.[697] He relied on the edition of Sukenik and examined two of the complete six poems at his disposal. His analysis considered three avenues: parallelism, meter and strophic demarcation.

On account of the period that Kraft wrote each of these avenues of analysis has its own unique difficulties. He considered parallelism to be the "most distinctive feature of poetry," but was writing in a period of time before the suppositions of Lowth's ideas of parallelism had seriously been questioned.[698] Kraft was also writing in a period when prosodic analysis was in vogue. Thus, his commentary includes a frustrating attempt to understand the different types of meter in the *Hodayot*. On account of the wide variety of line lengths he eventually concludes that the *Hodayot* could be described as having no discernable meter.[699] This conclusion was primarily based on the assumptions he had about meter and line length of biblical poetry.

Despite these shortcomings, Kraft also made some important contributions towards understanding the strophic structure of the *Hodayot*'s poetry. Kraft constructed an argument for the strophic demarcation of two poems according to topic and parallelism.[700] He concludes, concerning strophes in the *Hodayot*, that there was much latitude and little regularity of the

---

[695] Schuller, "Recent Scholarship on the *Hodayot*," 119–52.
[696] Hughes, *Scriptural Allusions*, 63–228; S. Holm-Nielsen, *Hodayot: Psalms from Qumran* (ATDan 2; Aarhus: Universitetsforlaget Aarhus, 1960), 301–15.
[697] H. Bardtke's articles, which were published one year prior to Kraft's, do not concern themselves specifically with the poetry of the *Hodayot*. Cf. H. Bardtke, "Considérations sur les cantiques de Qumrân," *RB* 63 (1956): 220–33; ibid., "Das Ich des Meisters," *Wissenschaftliche Zeitschrift der Karl-Marx-Universität Leipzig* 6 (1956–57): 93–104. Bardtke's focus was on demonstrating the literary unity of the anthology specifically with reference with their authorship. He considered the poetic features of the text as they related to the literary unity of the *Hodayot*. The use of first person throughout, for example, is indicative of the genre of the *Hodayot* as a whole. It is not, however, discussed as a stylistic feature of the *Hodayot's* poetry ("Das Ich des Meisters," 100–2). Bardtke considered the form of the *Hodayot*'s poetry to be a mixture of different biblical psalm genres ("Considérations," 223–27).
[698] Kraft, "Poetic Structure," 1.
[699] Kraft, "Poetic Structure," 17.
[700] Kraft, "Poetic Structure," 16. Although, at times, as has been pointed out by Kittel, his strophic demarcation is based on the translation (*Hymns of Qumran*, 16).

length and structural composition of the strophes.[701] Particularly, there existed little regularity in the number or combination of bicola or tricola in each strophe. This resulted in unequal strophes and a highly irregular meter, resulting in a lack of symmetry between strophes. He concludes that the parallelism of the *Hodayot* is "basic and not rigid" and "there seems to be no hesitation about adding a stichos of dependent comment or piling up additional words in successive stichos or even lines."[702]

Overall, he characterizes the poetry of the *Hodayot* as one that has "no rigid rules cramping one's style."[703] On account of the many poetic irregularities, he is not convinced beyond doubt that there is conscious poetic artistry in the *Hodayot*.[704] In the end he is ambivalent about the "quasi-poetic form" of the *Hodayot*, but sees gems of beautiful poetic artistic composition scattered throughout the *Hodayot*.[705] It is both possible that the writers of the *Hodayot* were poor poetic imitators or men of poetic genius. He does not seem thoroughly convinced of either possibility.

Kraft described the poetry of the *Hodayot* through the lens of biblical poetry. On account of this, when grave discrepancies arise, he does not attempt to understand the *Hodayot* as a different kind of poetry. For example, he believes that in biblical poetry a strophe is comprised of a two bicola lines or three bicola lines;[706] however, when he encounters many strophes in the *Hodayot* which break this "rule" he chalks it up to the poetic license of the poet to freely express himself without being hampered by formal rules.

### 4.2.2 JEAN CARMIGNAC

J. Carmignac was far more willing to consider the distinctive features of the poetry of the *Hodayot* as a different kind of Hebrew poetry. [707] Carmignac's study begins at the level of colon, proceeds to the line and concludes with strophe. His method of delimitation for textual units is based on parallelism, independent personal pronouns and *vacats* in the MSS. Carmignac argues that parallelism is an important poetic device in the *Hodayot* : "le parallélisme est assez

[701] Kraft, "Poetic Structure," 17.
[702] Kraft, "Poetic Structure," 16.
[703] Kraft, "Poetic Structure," 17.
[704] Kraft, "Poetic Structure," 17.
[705] Kraft, "Poetic Structure," 4–5, 9, 13.
[706] Kraft, "Poetic Structure," 2. This theory of strophic construction is based on his work elsewhere. See C. Kraft, *The Strophic Structure of Hebrew Poetry as Illustrated in the First Book of the Psalter* (Chicago: University of Chicago Press, 1938).
[707] Carmignac published his first article in 1958 one year following Kraft's publication.

net pour donner des indications valables, que viennent confirmer parfois une rime, une répétition, un chiasme."[708] However, despite the importance of parallelism he includes virtually no discussion of it.[709] Carmignac instead focuses on the increased length of cola in the *Hodayot* compared to biblical poetry.

Ultimately Carmignac concludes that colon length is dictated by the "besoins de la pensée" and the personal inspiration of the author more than poetic convention.[710] Carmignac also stressed that the colon length varied drastically from the more standardized length in biblical poetry. Whereas biblical poetry preferred lines with two or three words per colon, the *Hodayot* employ much longer lines. Additionally, Carmignac proposes that unlike biblical poetry which employs tricolon lines sparingly, the *Hodayot* prefer above all the use of the tricolon line.[711] He characterizes these traits as *ampleur*, "en général les Hymnes préfèrent l'*ampleur* à la brièveté".[712] Lastly, the longer lines and increased use of tricolon lines was not considered to be the mark of defective or inferior poetry.[713]

One problematic feature of Carmignac's analysis is his outdated view of parallelism, which he defines as "thought rhyme."[714] As Chapter 2 of this dissertation has made amply clear, parallelism involves grammar and phonology as well as semantics.[715] Carmignac also argues that there is evidence of bicolon, tricolon, tetracolon and even lines with 5–14 cola.[716] In my opinion, many of these larger lines can be broken up into smaller units, or grouped together as a strophe. Carmignac also proposed that strophic structure was indicated stichographically;

---

[708] Carmignac, "Étude sur les procédés poétiques," 516.

[709] Thus he gives lists of examples of cola containing 4–5 words, and 7 words, but he does not discuss the parallelism. Carmignac is more interested in gauging the length of the line vis-à-vis biblical poetry as a part of his argument that the *Hodayot* preferred *ampleur* to terseness.

[710] Carmignac, "Étude sur les procédés poétiques," 518.

[711] Carmignac, "Étude sur les procédés poétiques," 520. I disagree with his assertion here. The tricolon line is not the most dominant, but rather it is more dominant in the poetry of the *Hodayot* than in the Psalms. Bicolon lines comprise the majority of lines in the *Hodayot*. Carmignac calls a tricolon line a "tristich couplet" or a "couplet ternaire" because he is considering this line-type in his second size of units (i.e., couplets) in the ascending sizes of line, couplet, and strophe. This creates a terminological problem because this couplet is better described a tricolon line rather than a three-stich couplet.

[712] Carmignac, "Étude sur les procédés poétiques," 517.

[713] Carmignac, "Étude sur les procédés poétiques," 516–18. Four word cola are the most common and one also finds often 5–6 word cola. Exceptionally, there are also examples of seven word cola.

[714] Carmignac, "Étude sur les procédés poétiques," 517, 519. Thus, he describes one stich "describing the same idea in other terms."

[715] See §1.3 and §2.3.

[716] Carmignac, "Étude sur les procédés poétiques," 521–23.

however, there are examples where *vacats* do not correspond with the delimitation of textual units as delineated by topic, parallelism, or other poetic devices.[717]

Carmignac's most daring proposition concerned the important role of the strophe. He proposed that "l'élément essentiel est la strophe. C'est elle qui constitue la charpente de son poétique." He proposed that although the structure of the cola and lines was fluid throughout, the strophic structure, in contrast to this, is uniform and constructed to precise models.[718] Carmignac posits that each strophe usually contains the same number of lines throughout in a single poem.[719] Interestingly he argues that in certain *Hodayot* the number of lines in a strophe correlates with the number of strophes in the poem (a poem of six strophes could have six lines each strophe).[720] Overall, Carmignac's suggestions concerning the strophe in the *Hodayot* are not confirmed by the forgoing analysis.

Carmignac made many insightful contributions towards a better understanding of the *Hodayot*'s poetry. Firstly, he proposed that the beginning of the poem contained a formula that should be set outside the poem as a whole.[721] Secondly, he showed the use of refrains within some of the poems.[722] Thirdly, perhaps his most significant and lasting contribution, he demonstrated the artful use of independent pronouns in the *Hodayot* for strophic demarcation.[723] Overall, Carmignac's analysis was the first to assess the poetry of the *Hodayot* as a different kind of poetry that was not qualitatively inferior to biblical poetry.

### 4.2.3 BARBARA THIERING

Thiering's goal was to counteract the negative prevailing assumptions about the literary quality the *Hodayot*.[724] In her zealousness to correct this imbalance her argumentation overextends the evidence. She argues that, contrary to the prevailing opinion, the *Hodayot* were "written according to strong principles of form, and were in fact more formally constructed than

[717] Stegemann and Schuller argue that small *vacats* do at times indicate divisions within the text but "small uninscribed space[s] appear in other places in 1QH$^a$ quite independently of a logical division." For examples see 1QH$^a$ 9. 12, 26; 10.35; and 11.27. Places where they do appear at a division point include: 1QH$^a$ 7.25; 9.11, 15, 29, 36; and 10.12, 13 (*DJD* 40, 66). See also M. Martin, *The Scribal Character of the Dead Sea Scrolls* (Louvain: Publications Universitaires, 1958), 110–11, 118.
[718] Carmignac, "Étude sur les procédés poétiques," 528.
[719] Carmignac, "Étude sur les procédés poétiques," 525.
[720] Carmignac, "Étude sur les procédés poétiques," 526.
[721] Carmignac, "Étude sur les procédés poétiques," 527.
[722] Carmignac, "Étude sur les procédés poétiques," 526.
[723] Carmignac, "Étude sur les procédés poétiques," 524.
[724] Thiering, "The Poetic Forms," 189.

most Old Testament poetry."[725] Most importantly, the main key to understanding its formal nature was the principle of chiasmus.[726] She proposed that the majority of the *Hodayot* are intentionally constructed with a chiastic structure between lines through the repetition of words.[727]

I agree that there is some chiastic structure in the *Hodayot*, however it is not as prevalent as she claims nor is it the constitutive device of the hymns. She also identifies another prominent poetic convention she labeled "gather lines,"[728] which are used in conjunction with the chiastic structure of the overall poem. A gather line is a line that takes words out of the preceding or following lines and gathers them together in one line.[729] In my opinion, it is better to understand the "gather line" as related to the repetition of keywords found throughout each *Hodayah*. The repetition of keywords will be discussed in depth in the conclusion of this chapter.[730]

Thiering's work has been sufficiently criticized by Kittel for several shortcomings and I will not repeat them all here.[731] In my opinion, several of Thiering's chiastic outlines are artificially imposed. I agree with Kittel, that Thiering often disregards patterns of syntax and morphology, and instead focuses primarily on the repetition of equivalent words (i.e., lexical parallelism). Also, on account of her focus on chiasm, she misses other poetic features such as the use of personal pronouns which was emphasized by Carmignac. Overall, I agree with Kittel's criticisms of Thiering but also think that Thiering's work has made contributions towards understanding the poetry of the *Hodayot*. She was willing to understand the poetry of the *Hodayot* on its own accord apart from the conventions of biblical poetry. Her identification of listing as a poetic technique is a valid contribution that has not been subsequently investigated. The most problematic feature of her work, the imposition of chiastic patterns, also indirectly makes a contribution. The basis of her chiastic patterns is often *inclusio*, or semantic and lexical parallelisms between lines and words. I think the patterns which she observed can be better described in terms of parallelism. The identification of these parallelisms, regardless of the existence of a chiastic structure, remains an interesting insight into the poetic structures of the

[725] Thiering, "The Poetic Forms," 189.
[726] Thiering, "The Poetic Forms," 189.
[727] Thiering, "The Poetic Forms," 190.
[728] Thiering, "The Poetic Forms," 190–91.
[729] Thiering, "The Poetic Forms," 198.
[730] See §4.5.3 for a discussion of repetition and keywords in the *Hodayot*.
[731] Kittel, *The Hymns of Qumran*, 18–20. A significant criticism is her rearrangement of words to fit a chiastic pattern (Thiering, "The Poetic Forms," 195). It should also be noted that Kittel lauds some aspects of Thiering's work.

*Hodayot*. These parallelisms exist and can be used, as was pointed out by Carmignac, as a guide for the demarcation of the poem into textual units.

### 4.2.4 BONNIE KITTEL

Kittel's study, published in 1981, is the best analysis to date of the parallelism and stylistic features employed throughout eight relatively complete *Hodayot*. She poetically arranges and analyzes the poetic devices of roughly one third of the *Hodayot*, and summarizes her conclusions about the poetic techniques and style in her conclusion. Kittel considered allusion, parallelism, chiasm, *inclusio* and meter amongst other stylistic features.[732] Her analysis of meter was purely descriptive[733] and she used metrical analysis primarily to discuss symmetrical balance or imbalance constituents between lines or cola.[734]

She argued, like Carmignac, that the opening lines stood apart structurally from the rest of the poem and should be treated as a separate unit. They exhibited a clear opening formula followed by כי and typically a second person perfect verb with a first person object.[735] She also postulated that the parallelism of these opening lines was distinct from the rest of the lines of the poem. It was more comparable to the biblical psalms in contrast to the parallelism of the body of each *Hodayah*.[736] All these features were evidence that these opening lines functioned as an antiphon.

Although Kittel's study of the parallelism of the *Hodayot* is the best study to date, her analysis of the parallelism was hampered by her model of parallelism. Although she was willing to break free from notions of biblical conventions in her analysis of parallelism, she still was bound to conventional vocabulary to describe parallelism. She also considered complete and incomplete parallelism, the envelope parallelism, alternating line, half-line.[737] In the end, Kittel cannot be faulted for the use of terminology that has fallen out of broader use since her work was published and many of the insights into the types of parallelism still remain keen observations into the structure of the *Hodayot*.

---

[732] Kittel, *The Hymns of Qumran*, 161–63.
[733] See §2.7 for a discussion of the "descriptive approach" to meter.
[734] Kittel, *The Hymns of Qumran*, 30. She calls this rhythmical balance.
[735] Kittel, *The Hymns of Qumran*, 155.
[736] The antiphons displayed "complete parallelism" and are "arranged in synonymous bicola" most typically of four lines in length (Kittel, *The Hymns of Qumran*, 157).
[737] She calls this internal line parallelism. Most of these terms are D. Pardee's terminology. See his *Ugaritic and Hebrew Poetic Parallelism: A Trial Cut ('nt I and Proverbs 2)* (SupVT 39; Brill: Leiden, 1988), 187–91. See also Kittel's table of types of parallelism (Kittel, *The Hymns of Qumran*, 160).

She argued, similar to Carmignac, that parallelism within the strophes was much freer than in biblical poetry. Additionally, the line lengths were much longer and the author at times used both short lines and double lines at strategic points for emphasis or demarcation.[738] Essentially, she noted that it is not that the lines are usually longer, but that the lines in the *Hodayot* typically display a greater range in length than in biblical poetry. This is a critical insight that this chapter will expand.

She compared the parallelism in the *Hodayot* to the prophets, and described it as more loose and incomplete than that of the Psalms.[739] She noted that tricola are used much more frequently, to the extent that they are nearly as prevalent as bicola.[740] The parallelism of the tricolon lines is also different from their counterparts in the biblical psalms. Rarely are all three cola parallel and they often break down into prose with "no real parallelism."[741] Often the first colon contained the main clause and the second and third cola were parallel to one another expounding and subordinate to the first line. In both bicola and tricola the second line often begins with a subordinate infinitive clause.[742]

Kittel also notes distinctive grammatical structures that are prominent in the *Hodayot*. They consistently use the infinitive clause and the nominal sentence.[743] The *Hodayot* employs prepositions more often than in biblical poetry, and may be related to the increased use of infinitives.[744] These factors in addition with different usages of parallelism noted above, and the decreased use of other features typical of biblical poetry such as hendiadys and double-duty words, she argues, mark a "decisive change in the composition if Hebrew poetry."[745]

Overall, the major problem of Kittel's study is that she did not consider evidence from the *Hodayot* outside of the eight she examined in her work, and the eight poems she did study are all relatively short. Despite this, her study remains the best to date on the distinctive poetry of the *Hodayot*. Indeed many of her insights into the poetic structure and techniques are confirmed in the longer *Hodayot* which she did not consider, in both Hughes' and my own work.[746]

---

[738] Kittel, *The Hymns of Qumran*, 42, 45, 92, 172.
[739] Kittel, *The Hymns of Qumran*, 158.
[740] Kittel, *The Hymns of Qumran*, 158.
[741] Kittel, *The Hymns of Qumran*, 159.
[742] Kittel, *The Hymns of Qumran*, 159.
[743] Kittel, *The Hymns of Qumran*, 163.
[744] Kittel, *The Hymns of Qumran*, 167.
[745] Kittel, *The Hymns of Qumran*, 172.
[746] Hughes, *Scriptural Allusions*, 19–20; 135–182.

## 4.3 HODAYOT: 1QH$^{A}$ 11.20–37

### 4.3.1 TRANSCRIPTION

**Figure 14: SRH 4257, 4253–54, 4239**

20 *vacat* אודכה אדוני כי פדיתה נפשי משחת ומשאול אבדון
21 העליתני לרום עולם ואתהלכה במישור לאין חקר ואדעה כיא יש מקוה לאשר
22 יצרתה מעפר לסוד עולם ורוח נעוה טהרתה מפשע רב להתיצב במעמד עם
23 צבא קדושים ולבוא ביחד עם עדת בני שמים ותפל לאיש גורל עולם עם רוחות
24 דעת להלל שמכה ביחד ר[נה] ולספר נפלאותיכה לנגד כול מעשיכה ואני יצר
25 החמר מה אני מגבל במ[ם ו]למי נחשבתי ומה כוח לי כיא התיצבתי בגבול רשעה
26 ועם חלכאים בגורל ותגור נפש אביון עם מהומות רבה והוות מדהבה עם מצעדי
27 בהפתח כל פחי שחת ויפרשו כול מצודות רשעה ומכמרת חלכאים על פני מים
28 בהתעופף כול חצי שחת לאין השב ויורו לאין תקוה בנפול קו על משפט וגורל אף
29 על נעזבים ומתך חמה על נעלמים וקץ חרון לכול בליעל וחבלי מות אפפו לאין פלט
30 וילכו נחלי בליעל ע כול אגפי רום [כ]אש אוכלת בכול שנאביהם להתם כול עץ לח
31 ויבש מפלגיהם ותשוט בשביבי להוב עד אפס כול שותיהם באושי חמר תאוכל
32 וברקיע יבשה יסודי הרים לשרפה ושורשי חלמיש לנחלי זפת ותאוכל עד תהום
33 רבה ויבקעו לאבדון נחלי בליעל ויהמו מחשבי תהום בהמון גורשי ר$^{ב}$ש וארץ
34 תצרח על ההווה הנהיה בתבל וכול מחשביה יריעו ויתהוללו כול אשר עליה
35 ויתמוגגו בהווה ג[דו]לה כיא ירעם אל בהמון כוחו ויהם זבול קודשו באמת
36 כבודו וצבא השמים יתנו ב$^{ב}$קולם ויתמוגגו וירעדו אושי עולם ומלחמת גבורי
37 שמים תשוט בתבל ולא תשוב עד כלה ונחרצה לעד ואפס כמוה *vacat*

## 4.3.2 Poetic Structure and Translation

| | | |
|---|---|---|
| Antiphon | | |
| I thank you, Lord | אודכה אדוני | 20 |
| Strophe 1 | | |
| 1. For you have redeemed my soul from the pit, | כי פדיתה נפשי משחת | 20 |
| and from Sheol Abaddon you raised me up to an eternal height. | ומשאול אבדון העליתני לרום עולם | 20-21 |
| 2. So that I will walk about on a plain without limit, | ואתהלכה במישור לאין חקר | 21 |
| and I know that there is hope for whom you formed from dust for an eternal community. | ואדעה כיא יש מקוה לאשר יצרתה מעפר לסוד עולם | 21-22 |
| Strophe 2 | | |
| 1. And a perverted spirit you cleansed from great sin; | ורוח נעוה טהרתה מפשע רב | 22 |
| to station in service with the host of holy ones, | להתיצב במעמד עם צבא קדושים | 22-23 |
| and to come together with the council of the sons of heaven. | ולבוא ביחד עם עדת בני שמים | 23 |
| 2. And you cast for man an eternal lot with the spirits of knowledge; | ותפל לאיש גורל עולם עם רוחות דעת | 23-24 |
| to praise your name re[joicing] together, | להלל שמכה ביחד ר[נה][747] | 24 |
| and to tell of your wondrous deeds to all your works. | ולספר נפלאותיכה לנגד כול מעשיכה | 24 |
| Strophe 3 | | |
| 1. And I am a creation of clay, what am I but kneaded with wate[r]? | ואני יצר החמר מה אני מגבל במ[ם] | 24-25 |
| [And] what can be thought of me, and where is my strength? | [ו]למי נחשבתי ומה כוח לי | 25 |
| 2. For I stand within an evil boundary, | כיא התיצבתי בגבול רשעה | 25 |
| and with the hapless in lot. | ועם חלכאים בגורל | 26 |
| 3. And the needy soul lives with destructions of greatness, | ותגור נפש אביון עם מהומות רבה | 26 |
| and disasters of fury (are) with my steps. | והוות מדהבה עם מצעדי | 26 |
| Strophe 4 | | |
| 1. When all the snares of the pit are opened, | בהפתח כל פחי שחת | 27 |
| and all the nets of evil are spread out, | ויפרשו כול מצודות רשעה | 27 |
| and the cast nets of the hapless are upon the face of the water; | ומכמרת חלכאים על פני מים | 27 |
| 2. When the arrows of the pit fly forth without return, | בהתעופף כול חצי שחת לאין השב | 28 |
| and they are shot without hope; | ויורו לאין תקוה | 28 |
| Strophe 5 | | |
| 1. When the line falls on judgment, | בנפול קו על משפט | 28 |
| 2. and the lot of anger (falls) against the abandoned, | וגורל אף על נעזבים | 28-29 |
| 3. and outpouring of wrath (falls) upon the hypocrites, | ומתך חמה על נעלמים | 29 |
| 4. and the time of wrath (falls) for all of Belial, | וקץ חרון לכול בליעל | 29 |
| 5. and the cords of death surround with no escape; | וחבלי מות אפפו לאין פלט | 29 |
| Strophe 6 | | |
| 1. Then the rivers of Belial will overflow all high banks, | וילכו נחלי בליעל על כול אגפי רום | 30 |
| [like] consuming fire in all their tributaries; | [כ]אש אוכלת בכול שנאביהם | 30 |
| 2. To destroy every moist and dry tree from their channels, | להתם כול עץ לח ויבש מפלגיהם | 30-31 |
| and tongues of flame sweep until all who drink them | ותשוט בשביבי להוב עד אפס כול שותיהם[748] | 31 |

[747] This is transcribed as רנֹה in by Stegemann and Schuller (*DJD* 40, 145). I could not find any remnants of the *nun* or *heh* in the PAM photographs. I defer to their judgment for the reconstruction of ר[נה].

| | | |
|---|---|---|
| are gone. | | |
| 3. And it consumes the foundations of clay, | באושי חמר תאוכל | 31-32 |
| and (consumes) the expanse of dry land. | וברקיע יבשה | 32 |
| 4. The foundations of the mountains (become) a conflagration, | יסודי הרים לשרפה | 32 |
| and the bedrock (becomes) streams of pitch. | ושורשי חלמיש לנחלי זפת | 32 |
| STROPHE 7 | | |
| 1. And it consumes as far as the Great Abyss, | ותאוכל עד תהום רבה | 32-33 |
| and the rivers of Belial break forth into Abaddon. | ויבקעו לאבדון נחלי בליעל | 33 |
| 2. And the schemers of the abyss groan with the sound of churning mire, | ויהמו מחשבי תהום בהמון גורשי רפש | 33 |
| And the earth cries because of the destruction which is upon the world. | וארץ תצרח על ההווה הנהיה בתבל | 33-34 |
| 3. And all of her (i.e.,earth) schemers scream, | וכול מחשביה יריעו | 34 |
| and all who are on her go mad, | ויתהוללו כול אשר עליה | 34 |
| and they are melted in a gr[ea]t disaster. | ויתמוגגו בהווה גֿ[דו]לֹה | 35 |
| STROPHE 8 | | |
| 1. For God thunders with his strong sound, | כיא ירעם אל בהמון כוחו | 35 |
| and his holy abode roars with his glorious truth. | ויהם זבול קודשו באמת כבודו | 35-36 |
| 2. Then heavenly host sends forth their voice, | וצבא השמים יתנו בקולם | 36 |
| and the eternal foundations melt and shake. | וְיתמוגגו וירעדו אושי עולם | 36 |
| 3. And the war of the heroes of heaven spreads out upon the world, | ומלחמת גבורי שמים תשוט בתבל | 36-37 |
| And it (i.e.,war) does not retreat until complete destruction, | ולֹא תשוב עדֿ כלה | 37 |
| And it (i.e.,earth) is cut off to eternity and there is nothing like it. | ונחרצה לעד ואפס כמוה | 37 |

## 4.4 POETIC ANALYSIS

### 4.4.1 ANTIPHON AND STROPHE 1 (1QH$^{A}$ 11.20–22)

| | | |
|---|---|---|
| I thank you, Lord | אודכה אדוני | 20 |
| 1. For you have redeemed my soul from the pit, | כי פדיתה נפשי משחת | 20 |
| and from Sheol Abaddon you raised me up to an eternal height. | ומשאול אבדון העליתני לרום עולם | 20-21 |
| 2. So that I will walk about on a plain without limit,[749] | ואתהלכה במישור לאין חקר | 21 |
| and I know that there is hope for whom you formed from dust for an eternal community. | ואדעה כיא יש מקוה לאשר יצרתה מעפר לסוד עולם | 21-22 |

Puech describes this hymn as "une composition parfaitement structurée et unique dans sa forme et son contenu."[750] This judgment bears out in the following analysis of each strophes, which each contains a discrete topic as well as an abundance of parallelisms between the lines.

---

[748] Literally "all who drink them." This "all" could be referring either to the trees, fire or people because all three "drink" water. My translation of this colon follows Newsom. See C. Newsom, *The Self as Symbolic Space: Constructing Identity and Community at Qumran* (STDJ 52; Leiden: Brill, 2004), 254.

[749] Literally "a plain without limits" or level ground (Kittel, *Hymns of Qumran*, 65). Hughes notes the lexical parallelism between eternal height and limitless plain in support of this translation. "Plain and height are both geographical terms" (*Scriptural Allusions*, 214).

[750] É. Puech, *La croyance des Esséniens*, 369. Puech argues that the strophic structure is organized in a chiasm. The central strophe corresponds to strophe 4–5 in my arrangement, which Puech groups together as one strophe (*La croyance des Esséniens*, 367).

The topics of each strophe, in turn, are interwoven into the larger narrative of the hymn as a whole. Contrary to Tanzer's assertion that this poem does "not include any standard formulae or indications into stanzas [strophes] which mark virtually all of the other *Hodayot*,"[751] there are several strophes within this poem that are demarcated by typical strophic markers.[752] The first strophe begins with כי which often introduces strophes in the *Hodayot*.[753] Following this each colon of the strophe is introduced by a *waw* conjunction.

Line 1 (1QH[a] 11.20–21) forms a bicolon line and its cola are syntactically and semantically parallel to one another. From a syntactic perspective, this parallelism is shown through their similar syntactic structure of verb + direct object + prepositional phrase. The first colon employs the verb "redeemed" פדיתה + direct object "my soul" נפשי + a prepositional phrase "from the pit" משחת; while the second has a prepositional phrase from "Sheol Abaddon" ומשאול אבדון + the verb "raised me" העליתני (with direct object) + prepositional phrase.

**Table 96: Syntactic Parallelism Line 1, Strophe 1 (1QH[a] 11.20–21)**

| Line | Verb | Direct Object | Prepositional Phrase |
|---|---|---|---|
| 1a | פדיתה | נפשי "my soul" | משחת |
| 1b | העליתני | (Suffix in Verb) | ומשאול אבדון |

This syntactic parallelism draws attention to other forms of parallelism, which become more perceptible when the syntactical constituents are ordered. For example, morphologically, the verbs of cola 1a and 1b are second person singular, and the prepositional phrase of both begins with מן.

The syntactic structure of the two cola of line 2 (1QH[a] 11.21–22) deviate from one another, but there are enough parallelisms in the surface structure to create an expectation of equivalence.[754] The beginning of each colon is parallel with their use of use of a first person cohortative verb with a *waw* conjunction. In addition, the use of the preposition ל in each colon

[751] S. Tanzer, "Sages at Qumran: Wisdom in the 'Hodayot'" (Ph.D. diss., Harvard University, 1986), 126.
[752] The manner in which the strophes are demarcated will be discussed in detail in the conclusion. See §4.6.2. The use of the personal pronoun, כיא and כל are examples in Hodayah 11.20–37. Cola are frequently demarcated with the use of the *waw* conjunction. Rhetorical questions are also frequently used in the *Hodayot* to indicate strophic boundaries. Hughes gives a detailed list of rhetorical questions in the *Hodayot* (*Scriptural Allusions*, 215).
[753] Kittel, *Hymns of Qumran*, 65.
[754] Kittel finds "no strict parallelism" between the cola even though both cola "begin with the same construction." This is an example of the weakness of Kittel's categories of description for parallelism, which does not consider this "same construction" a form of morphologic parallelism (*Hymns of Qumran*, 60).

(לאשר // לאין), even though they have a different syntactic use, enhances the expectation of parallelism.[755] Lastly, each colon uses a nominal clause, which is formed by using the opposite particles: the first colon uses the negative particle (אין) and the second the positive (יש). Overall, the phrase ואדעה כיא יש מקוה which begins colon 2b (1QH[a] 11.21–22) is parallel to colon 1b through the replication of cohortative verbs which begin each clause as well as the use of opposite particles יש and אין. Additionally is it connected to the strophe through *inclusio* and paronomasia between אודכה אדוני כי (1QH[a] 11.20) in the antiphon and ואדעה כיא. There are aspects of the second half of line 2b (לאשר יצרתה מעפר לסוד עולם) which connect it to strophe 1 which will be discussed below.

There are several shifts in person throughout lines 1–2, but the syntactic and morphologic parallelisms unite them together within the same strophe. Colon 2b (1QH[a] 11.22), for example, shifts from first to third person.[756] This shift has led some commentators such as Hughes to place line 2 with the following strophe.[757] However, this shift activates morphologic parallelism between lines 1–2 which tie them together; the relative clause colon 2b returns to the second person subject of line 1: "you have redeemed" in colon 1a (1QH[a] 11.20) and "you have formed" in colon 2b (1QH[a] 11.21–22). The shift in perspective *from* God (מן) in line 1 *to* the speaker (ל) in line 2 is revisited in the relative clause of colon 2b (1QH[a] 11.21–22).[758] Colon 2b is also morphologically and syntactically parallel to the colon 1b.[759] Each contains a second person

[755] Concerning expectation and parallelism see Berlin, *Dynamics of Biblical Parallelism*, 130–35.

[756] Line 2 contains first person verbs, and line 1 contains second person verbs, which ostensibly disconnects these lines. However, the presence of first person pronominal suffixes in line 1 is a form of morphologic parallelism which joins the lines: "You have redeemed *me*" and "*I* will walk." The first person pronominal suffix found in both cola of line 1 connect them together and connect them to the first person verbs of the cola in line 2.

[757] She states that "the beginning of the stanza IIAI [line 2] is marked by a change from the first person object me to the third person him." Her translation highlights this change, "For I know there is hope for *him* whom you formed from dust [italics added]" (*Scriptural Allusions*, 209). This is despite her acknowledgement that this line is "linked to the introductory stanza [line 1] by means of a double repetition of the catchword eternal" (*Scriptural Allusions*, 214). Kittel takes line 2 together with line 1, noting that the lines that follow line 2 are "built around infinitive clauses" and "all personal references are absent" in strophe 2 (*Hymns of Qumran*, 66). Douglas has also arranged these lines in this fashion. M. Douglas, "Power and Praise in the *Hodayot*: A Literary Critical Study of 1QH 9:1–18:14" (Ph.D. diss., University of Chicago, 1998), 181. The shifts in person recur throughout this *Hodayah* and have posed problems for more than one commentator. For example, Tanzer states that "one should also note that while God is addressed in the second person singular in the opening lines, the second part (11.25ff) refers to God in the third person. The shift in language from the beginning of these compositions to the last two thirds is so abrupt, that I suggest that"…it does not "represent the work of one author." Tanzer continues, this may "point to a later editor who possibly was working with damaged *Hodayot*" ("Sages at Qumran,"126).

[758] I.e., it returns to a second person singular of line 1.

[759] Kittel, Puech, and Tanzer also arrange line 2 with the first strophe rather than the second. Tanzer, "Sages at Qumran," 122; Puech, *La croyance des Esséniens*, 366; Kittel, *Hymns of Qumran*, 57–59.

singular verb + prepositional phrase with מן + prepositional phrase with ל. Lastly, the conclusion of each colon (1b and 2b) is a prepositional phrase with עולם.[760]

**Table 97: Parallelism Between Cola 1b and 2b, Strophe 1 (1QH[a] 11.20–22)**

| Line | Verb | Prepositional Phrase with מן | Prepositional Phrase with ל |
|---|---|---|---|
| 1b | העליתני | משאול | לרום עולם |
| 2b | יצרתה | מעפר | לסוד עולם |

This syntactic parallelism between the end of colon 2b (1QH[a] 11.22) and colon 1b (1QH[a] 11.20–21) encourages the connection of these two cola within the same strophe regardless of the shifts in person. Overall, the syntactical structure of the two cola of line 2 is not identical, but there are enough parallels between them to create the perception of equivalence.

Another feature of these lines is worth mentioning: in lines 1 and 2 the second colon (1b, 2b; 1QH[a] 11. 20–22) is longer than the first (1a, 2a; 1QH[a] 11.20–21). In both cases the first colon of the line is more typical of biblical poetry containing a short compact unit of thought, whereas the second is more verbose. This is particularly prominent in line 2 (1QH[a] 11.21–22): the first colon contains 4 words and the second 9 words.[761] The juxtaposition of these uneven lines creates an unbalanced parallelism where one colon of a line is clearly longer and more verbose than its partner.[762]

The semantic patterning between the cola of this strophe is aabb, where the two cola of each bicolon line are semantically parallel to one another. This is a common form of semantic patterning already known from biblical poetry.[763] There is also a clear lexical envelope patterning in the surface structure of their syntactic constituents in the first bicolon line of abba.[764]

---

[760] This is noted by Kittel as well who states that "the limits of the first stanza are marked by an *inclusio*: לסוד עולם recalls לרום עולם in the second line, and coming as it does at the end of a very long line, provides a rounding off of the initial theme" (*Hymns of Qumran*, 65).

[761] Colon 2b is so long that Williams divided it into a tricolon line, although he notes that there is no grammatically grammatical or semantic parallelism between the cola ("Parallelism in the *Hodayot*," 184–85).

[762] Kittel also notes that many opening strophes in the *Hodayot* will have a long final line, which serves as a coda to the unit (*Hymns of Qumran*, 65).

[763] Berlin, *Dynamics of Biblical Parallelism*, 86–87.

[764] Hughes, *Scriptural Allusions*, 213. Hughes notices this as well but she describes it differently: "The first two lines of the stanza exhibit a chiastic parallelism; *from the pit* corresponds with *from Sheol of Abaddon*, and *you have ransomed my soul* corresponds with *you have raised me*." Hughes also notes that the phrase Sheol Abaddon and Eternal Height indicate the two extremities of height and depth. "The author was raised the lowest part of the netherworld to the peak of the heavens" (*Scriptural Allusions*, 214). Newsom describes this as a "series of locative

**Table 98: Envelope Syntactic Patterning Line 1, Strophe 1 (1QH[a] 11.20–21)**

| Patterning | Line | Verb | Prepositional Phrase |
|---|---|---|---|
| a | 1a | פדיתה | |
| b | 1a | | משחת |
| b | 1b | | ומשאול אבדון |
| a | 1b | העליתני | |

This also creates a syntactic envelope pattern of verb + prepositional phrase with מן + prepositional phrase with מן + verb. The verbs and the prepositional phrases are lexically parallel: the "pit" משחת is a synonym for "Sheol" ומשאול, and "redeemed" פדיתה is parallel to "raised" העליתני.

Another interesting feature of this strophe compared to biblical poetry is its pronounced use of prose prepositions and adverbs. The poet twice uses the particle of existence (אין, יש) as well as using ל four and מן three times. This appears to be a stylistic device because of the repeating variation of moving "from" (מן) and "to" (ל) in colon 1ba and 1b. This repetition of the identical prepositions enhances the perception of parallelism, but it is also atypical for biblical poetry. This is also the case with the use of אשר to indicate a subordinate relationship in colon 2b (1QH[a] 11. 21–22). All these features distinguish the style of *ampleur* in the *Hodayot*, which is characterized by verbosity (cola1b, 2b) juxtaposed with terseness (cola1a, 2a).

### 4.4.2 STROPHE 2 (1QH[A] 11.22–24)

| | | |
|---|---|---|
| 1. And a perverted spirit you cleansed from great sin; | 22 | ורוח נעוה טהרתה מפשע רב |
| to station in service with the host of holy ones, | 22-23 | להתיצב במעמד עם צבא קדושים |
| and to come together with the council of the sons of heaven. | 23 | ולבוא ביחד עם עדת בני שמים |
| 2. And you cast for man an eternal lot with the spirits of knowledge; | 23-24 | ותפל לאיש גורל עולם עם רוחות דעת |
| to praise your name re[joicing] together, | 24 | להלל שמכה ביחד ר[נה] |
| and to tell of your wondrous deeds to all your works. | 24 | ולספר נפלאותיכה לנגד כול מעשיכה |

This strophe has a variety of syntactical and morphological patterning between its two tricolon lines. Both of these tricolon lines display similar syntactic parallelism between their cola.[765] The first colon of each line (1a, 1b; 1QH[a] 11.22; 23–24) employs a second person finite

images" where "height and unimpeded expanse characterize his placement, contrasting with the low and constricted places from which he has been raised up" (*Symbolic Space*, 258).

[765] Williams also constructs two tricolon lines here based on the various forms of parallelism ("Parallelism in the *Hodayot*," 186–191). Although he also notes that there is semantic and grammatical parallelism between the "a"

verb, and the second and third colon of each line (1b, 1c, 2b, 2c; 1QH[a] 11.22–23; 24) begin with infinitive with a ל prefix.[766] The two tricolon lines are also associated together as a strophic unit through syntactic and lexical parallelism. The two tricolon lines are interlocked together through "parallel sets of infinitive clauses and the repetition of other terms [lexical parallelism]."[767] As Kittel has pointed out, ביחד is repeated in both, and עם צבא קדושים in line 1(1QH[a] 11.22–23) is parallel to עם רוחות דעת in line 2 (1QH[a] 11.23–24). In each tricolon line the second two cola are semantically and grammatically parallel to one another and relate back to the first colon forming an abb patterning in each tricolon line.[768]

**Table 99: Parallelism Cola 1b–1c, Strophe 2 (1QH[a] 11.22–23)**

| Colon | Infinitive + ל | ב + noun | Preposition | Construct Phrase |
|---|---|---|---|---|
| 1b | להתיצב | במעמד | עם | צבא קדושים |
| 1c | ולבוא | ביחד | עם | עדת בני שמים |

Cola 1b and 1c begin with an infinitive construct with a ל prefix, and are followed by an adverbial phrase denoted by the use of the preposition ב.[769] This is followed by the preposition עם with a construct phrase which consists of a singular plus a plural noun.

Cola 1b and 1c (1QH[a] 11.22–23) are also linked back to colon 1a (1QH[a] 11.22) through their syntactical relationship. Each of the infinitives which begin cola 1b and 1c function syntactically as purpose clauses continued from line 1a.[770] This creates a semantic relationship between all three cola uniting them as a tricolon line. Colon 1a states that God has cleansed them from great sin *in order to do* the following actions listed in cola 1b and 1c.

---

and "b" cola of line 2 as well. "The grammatical and semantic relationships between A-line עם רוחות דעת and B-line ביחד רנה may be considered a basis for taking these two lines as parallel" ("Parallelism in the *Hodayot*," 189).

[766] Kittel states that "lines 2 and 3 [cola 1b–c; 1QH[a] 11.22–23] are subordinate to line 1 and parallel to one another. Lines 4 and 6 [cola 2b–c; 1QH[a] 11.24] are arranged similarly, except that the independent clause (line 4) [colon 2a; 1QH[a] 11.23–24 ] is a result of the action introduced in the first set of subordinate clauses" (*Hymns of Qumran*, 60).

[767] Kittel, *Hymns of Qumran*, 67.

[768] Williams characterizes the grammatical semantic parallelism between the cola of these tricolon lines in this manner. Concerning line 1 he comments that "the b and c lines [i.e., cola] have been divided into smaller sets to show the more detailed parallelism between them" ("Parallelism in the *Hodayot*," 186).

[769] Williams, "Parallelism in the *Hodayot*," 189.

[770] Kittel has also stressed the importance of infinitives in this strophe and throughout this *Hodayah* in general (*Hymns of Qumran*, 62). She also defines the b and c cola as purpose clauses: "the first line states the action of God (the cleansing of man's spirit); the two infinitive phrases attached to this clause indicate the purpose or result if this action" (*Hymns of Qumran*, 63).

This parallel relationship between the second and third colon of line 1 can also been seen in line 2. Cola 2b (1QH[a] 11.24) and 2c (1QH[a] 11.24) both begin with an infinitive construct with a ל prefix, continue to a noun (with a second person singular possessive pronominal suffix), followed by a prepositional phrase, and conclude with noun or noun phrase.

**Table 100: Syntactic Parallelism Line 2, Strophe 2 (1QH[a] 11.22–24)**

| Colon | Infinitive + ל | Noun + 2MS Suffix | Preposition | Noun |
|---|---|---|---|---|
| 2b | להלל | שמכה | ביחד | רנה |
| 2c | ולספר | נפלאותיכה | לנגד | כול מעשיכה |

Syntactically these cola relate back to colon 2a in the same manner as the previous tricolon line as purpose clauses. Cola 2b and 2c explain the purpose of God's casting for man an eternal lot: to praise him and tell of his good deeds.

The various forms of semantic and lexical parallelism between these lines becomes more apparent when their syntactical constituents are coordinated. For example, the constituents in cola 1b (1QH[a] 11.22–23) and 1c (1QH[a] 11.23) are lexically parallel to one another. The verb "to station (in service)" להתיצב is lexically parallel to "to come (together)" לבוא; "in service" במעמד is lexically parallel with "together" ביחד; and "host of holy ones" צבא קדושים is parallel with "council of sons of heaven" עדת בני שמים.[771] This lexical parallelism creates a patterning of the cola in line 1 (1QH[a] 11.22–23), which is identical to their syntactical patterning of abb.

In line 2 the semantic and lexical relationships are more complex than line 1. The verbs which introduce cola 2b and 2c (1QH[a] 11.24) are lexically parallel ("to praise" להלל and "to tell" לספר). However, there is also a complex arrangement of internal lexical parallelism between cola 2b and 2c which forms a patterning of aabb. Cola 2b and 2c employ internal line parallelism: "praising" להלל is parallel to "rejoicing" רנה, and "your wondrous deeds" נפלאותיכה is parallel to "your works" מעשיכה.

[771] Hughes describes the connection between these words as well, although not in terms of parallelism. Each "express confidence that God places individuals in relation to the heavenly realm, expressed as eternal council (סוד עולם), army of holy ones, congregation of the sons of heaven (עדת בני שמים), spirits of knowledge (רוחות דעת), and community of rejoicing (יחד רנה)" (*Scriptural Allusions*, 214–15). Mansoor describes them as semantically equivalent terms (*Thanksgiving Hymns*, 117).

**Table 101: Internal Parallelism Cola 2b–2c, Strophe 2 (1QH[a] 11.24)**

| Parallelism | Colon | Constituents |
|---|---|---|
| a | 2b | **להלל** שמכה |
| a | 2b | ביחד ר[נה] |
| b | 2c | ולספר **נפלאותיכה** |
| b | 2c | לנגד כול **מעשיכה** |

The existence of multiple types of parallelism within the same strophe is not an unusual phenomenon in biblical poetry, but this is an unusually complex mixture of various types parallelism. Perhaps what contributes to the greater complexity of parallel arrangements in this strophe is its size. Not only does this strophe consist of two tricolon lines juxtaposed with one another, but each colon is unusually long compared to biblical poetry. The average length is five words. Part of the reason each colon is longer is, similar to the previous strophe, due to the pronounced use prepositions. Each colon employs an average of two prepositions, and עם is used in half of the cola. Overall, the increased verbosity promotes multiple forms of coexisting intertwined parallelism.

Lastly, although the types of parallelism vary widely throughout these cola, the strophic demarcation is consistent. This helps to forge together the disparate types of parallelism and create a cohesive unit. The strophic demarcation is achieved through the repetition of infinitives (1b, 1c, 2b, 2c), and well as the *waw* conjunction (1a, 1c, 2c). This is in addition to the aforementioned syntactical dependence between the cola of each tricolon line.[772] All these grammatical cues accumulate and, along with the topic, demarcate this as a discrete textual unit.

### 4.4.3 Strophe 3 (1QH[A] 11.24–26)

| | | |
|---|---|---|
| 1. And I am a creation of clay, what am I but kneaded with wate[r]? | 24-25 | ואני יצר החמר מה אני מגבל במי[ם] |
| [And] what can be thought of me, and where is my strength? | 25 | [ו]למי נחשבתי ומה כוח לי |
| 2. For I stand within an evil boundary, | 25 | כיא התיצבתי בגבול רשעה |
| and with the hapless in lot. | 26 | ועם חלכאים בגורל |
| 3. And the needy soul lives with destructions of greatness, | 26 | ותגור נפש אביון עם מהומות רבה |
| and disasters of fury (are) with my steps. | 26 | והוות מדהבה עם מצעדי |

The parallelism of this strophe is intricate and there is a variety of both internal parallelism between the hemistiches, and parallelism between cola of its three bicolon lines.[773]

[772] Each of the second and third cola in lines 1 and 2 are syntactically dependent upon the first colon in their respective lines forming an abb patterning.

[773] This strophe is divided in this manner by a number of commentators, although the division of the first bicolon line is more problematic (Williams, "Parallelism in the *Hodayot*," 191–95). Some commentators divide the first

For example, each colon within line 1 (1QH[a] 11.24–25 ) can be split into two hemistiches which are semantically parallel to one another. Alongside this internal parallelism, the cola also exhibit semantic parallelism between the cola of each bicolon line. The internal parallelism equates each hemistich within the cola,[774] and the semantic parallelism equates each colon within the bicolon lines.

**Table 102: Internal Semantic Parallelism (1QH[a] 11.24–25)**

| Line | Internal Parallelism | |
|---|---|---|
| 1a | a | ואני יצר החמר |
| 1b | a | מה אני מגבל במים |
| 2a | b | ולמי נחשבתי |
| 2b | b | ומה כוח לי |

In the internal parallelism of line 1 (1QH[a] 11.24–25) "I am a creature of clay" ואני יצר החמר is semantically parallel with "what am I but kneaded with water?" מה אני מגבל במים. The imagery of mixing water and clay to form man is elicited, which is reminiscent of God's creation of man from clay (Gen 2:7).[775] Likewise, in the second line (1QH[a] 11.25–26) "What can be thought of me?" ולמי נחשבתי is semantically parallel with "and where is my strength" ומה כוח לי.[776] The implied response to both of the rhetorical questions in colon 1b (1QH[a] 11.25) activates this semantic parallelism: *nothing* can be thought of me and my strength is *nothing*. Newsom characterizes this as the self-loathing description of the author who is "weak" and "without esteem."[777]

---

bicolon line into four cola instead of two. See Tanzer, "Sages at Qumran," 122; Puech, *La croyance des Esséniens*, 367; Kittel, *Hymns of Qumran*, 57; Hughes, *Scriptural Allusions*, 209.

[774] The semantic range of the lexemes allows for multiple forms of parallelism to coexist in different fashions. There is another internal semantic parallelism between the hemistiches of the two cola forming an abab pattern. In this semantic parallelism "I am a creature of clay" is now juxtaposed with "what can be thought of me?"; whereas "I am kneaded with water" is parallel with "and what is my strength?" The second hemistich of each line disambiguates the first. Thus, a person made of clay should not think too highly of himself, and someone kneaded with water surely has limited strength. The perception of this second abab semantic patterning is also improved by the use of מה in both cola 1b and 2b.

[775] This also elicits the imagery of colon 2b, in strophe 1 (1QH[a] 11.21–22), which describes man as being created from dust.

[776] The four hemistiches of line 1 are morphologically and syntactically parallel. This parallelism also forms an aabb patterning, which increases the perception of the semantic parallelism.

[777] Newsom, *Symbolic Space*, 258. There are other passages in the *Hodayot* that describe an opposition between the spirit and flesh, and describe the lowly state of man's condition (cf. 1QH[a] 5.30–33). These passages were described as Niedrigkeitsdoxologien by H.-W. Kuhn, a term which is derived from the biblical genre Gerichtsdoxlogie. See H.-W. Kuhn, *Enderwartung und gegenwärtiges Heil. Untersuchungen zu den Gemeindeliedern von Qumran* (SUNT

The semantic patterning of the lines 2–3 (1QH[a] 11.25–26) is aabb, where the cola of each bicolon line are semantically parallel to one another. The verb for colon 2a does double duty for 2a (1QH[a] 11.25) and 2b (1QH[a] 11.26), and is used to complete the sense of line 2b:

**Table 103: Syntactic Parallelism Line 2, Strophe 3 (1QH[a] 11.25–26)**

| Line | Verb | Prepositional Phrase | Noun |
|---|---|---|---|
| 2a | התיצבתי | בגבול | רשעה |
| 2b | (התיצבתי) | בגורל | חלכאים |

The syntax and morphology of these two cola are paralleled through their common usage of התיצבתי,[778] as well as by their use of a prepositional phrase with ב indicating the place of the verb's action. This is followed by a locative construct phrase (2a) or prepositional phrase (2b). Thus, although the ordering of the constituents is not identical, there is syntactic parallelism between these two cola.

There is paronomasia between the prepositional phrases (בגבול // בגורל ) which heightens the perception of the syntactic parallelism.[779] The author of the poem is placed both in the "boundary" גבול and in the "lot" גורל with either the "evil" רשעה or the "hapless" חלכאים.[780] There is a grammatical distinction between "boundary of evil" (construct phrase) and "lot with the hapless" (prepositional phrase); however, the semantic parallelism indicates that both are descriptions of where the author has been placed metaphorically.

Line 3 (1QH[a] 11.26) employs a nominal/verbal syntactical parallelism where a verbal clause is paired with a nominal sentence containing no finite verb. Similar to the previous bicolon line the semantic patterning between the cola creates the perception of equivalence in

---

4; Göttingen: Vandenhoeck & Ruprecht, 1966), 27–29; J. Frey, "The Notion of Flesh in 4QInstruction and the Background of Pauline Usage," in *Sapiential, Liturgical & Poetical Texts from Qumran* (STDJ 34; eds. D. Falk, F. García Martínez, and E. Schuller; Leiden: Brill, 2000), 202–6; A. Sekki, *The Meaning of Ruaḥ at Qumran* (SBLDS 110; Atlanta: Scholars Press, 1989), 95–143; M. Goff, "Reading Wisdom at Qumran: 4QInstruction and the Hodayot," *DSD* 11 (2004): 282–83.

[778] Williams, "Parallelism in the *Hodayot*," 195.

[779] Kittel also notes that "there is an interesting parallel of גבול with גורל, which are similar in sound and complement each other in meaning" (*Hymns of Qumran*, 68). Douglas discusses how גורל is a catchword which begins strophe 5 and forms an *inclusio* between "eternal lot" in colon 2a, strophe 2, with "hapless in lot" in colon 2b, strophe 3. This does not form an *inclusio* in my division but Douglas's comments do show the importance of "lot" as a keyword ("Power and Praise," 184). Kittel and Hughes as well note that the word "lot" is "a key integrative term of the psalm" appearing in three different strophes (Kittel, *Hymns of Qumran*, 68; Hughes, *Scriptural Allusions*, 216).

[780] Hughes describes these as "parallel terms," and comments that the final colon of this strophe "picks up on the keyword *lot* (גורל) used in" the previous strophes (*Scriptural Allusions*, 217).

grammar. This is despite the fact that the only clear lexical pairs of this bicolon serve different syntactic functions within their respective cola: "destructions of greatness" מהומות רבה is lexically and morphologically[781] parallel with "disasters of fury" הוות מדהבה but the former is a prepositional phrase and the latter is the subject.[782] Kittel refers to this as "reversal of object" and suggests that this reversal activates a chiastic parallelism between the hemistiches of these two bicolon lines.[783]

Overall this strophe exhibits many different and elaborate types of parallelism within and between its cola. On average the lines are longer than biblical poetry. Similar to the previous strophe there is a higher occurrence compared to biblical poetry of prose elements. For example, the interrogative מה is used twice in the first line along with the word מי once. This along with the high occurrence of עם 3 times in the last two lines also contributes to the longer lines and *ampleur* of expression.

This strophe exemplifies the contrast between traditional forms of poetry and the innovations in poetic expression in the *Hodayot*. The author is aware of the terse nature of biblical Hebrew and choose to contrast this with the *Hodayot*'s characteristic style of *ampleur*. The shorter cola of line 2 are juxtaposed with the more verbose cola in lines 1 and 3. Kittel, as well, argued that the author of this poem was well aware of traditional forms of poetry. Line 1, as she points out, employs the device of splitting stereotypes expressions,[784] in which "a short stereo-types expression is divided between the halves of a bicolon so that complementary parallelism is achieved."[785] This is evidence, according to Kittel, that "the author knew of and used some of the traditional poetic techniques."[786]

---

[781] Morphologically speaking, both are construct phrases in which the first word is feminine plural and the second is feminine singular.

[782] The repetition of מ, ה, and ב in both of these terms, as well as their common endings בה, activates phonologic parallelism as well. Thanks goes to Eibert Tigchelaar for pointing this out to me.

[783] Kittel, *Hymns of Qumran*, 68–69. However, I do not agree with Kittel on this point because she does not demonstrate how תגור נפש אביון is parallel to מצעדי. Subsequent commentary which follows this interpretation also does not explain this (cf. Hughes, *Scriptural Allusions*, 216). Newsom suggests, based on this (i.e., Kittel's) interpretation, that it as an example of how "even at the level of syntax the speaker is figured as confined and hedged in" (*Symbolic Space*, 259).

[784] For a discussion of the breakup of stereo typed expressions see W. Watson, *Classical Hebrew Poetry: A Guide to its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984), 329–32; E. Melamed, "The Break-up of Stereotyped Phrases as an Artistic Device in Biblical Poetry," *ScrH* 8 (1961): 115–53.

[785] Kittel, *Hymns of Qumran*, 60–61.

[786] Kittel, *Hymns of Qumran*, 61.

It is also remarkable that, although parallelism of this strophe is variegated, the strophic demarcation is consistent. The beginning of this strophe is indicated by the use of a personal pronoun at the beginning and middle of the first colon. This use of the independent pronoun to demarcate strophes is a well-documented form of strophic demarcation.[787] In addition to this each colon, except for 2a, is indicated by the consistent use of a *waw* conjunction at its beginning. Overall, similar to the previous strophe, there is a fairly consistent demarcation of lines, but the forms of parallelism are diverse and creative.

### 4.4.4 Strophe 4 (1QH$^{A}$ 11.27–28)

| | | |
|---|---|---|
| 1. When all the snares of the pit are opened, | בהפתח כל פחי שחת | 27 |
| And all the nets of evil are spread out, | ויפרשו כול מצודות רשעה | 27 |
| And the cast nets of the hapless are upon the face of the water; | ומכמרת חלכאים על פני מים | 27 |
| 2. When the arrows of the pit fly forth without return, | בהתעופף כול חצי שחת לאין השב | 28 |
| And they are shot without hope; | ויורו לאין תקוה | 28 |

This strophe consists of a tricolon and a bicolon line.[788] Additionally, lines 1 and 2 are syntactically and morphologically paralleled.[789] The demarcation of the lines is indicated by the use of infinitives with a ב preposition,[790] and each subsequent colon within the lines is introduced with a *waw* conjunction. Line 1 (1QH$^{a}$ 11.27) is a tricolon line in which all three cola are parallel to one another syntactically, morphologically, and semantically.[791] The syntax of cola 1a–1b of line 1 is identical even in the ordering of their constituents: each colon contains verb + כול + subject.

[787] Kittel, *Hymns of Qumran*, 170. This device, to my knowledge, was first noticed by Carmignac ("Étude sur les procédés poétiques," 524).
[788] Williams, "Parallelism in the *Hodayot*," 199–203. Williams divides these lines into a tricolon and bicolon as well based on the various parallelisms.
[789] This forms an aab parallel patterning (Williams, "Parallelism in the *Hodayot*," 201. Several commentators have described this parallelism in a variety of manners. Kittel notes how the first two lines are arranged in an alternating parallelism [abab], which includes an infinitive + perfect verb repeated in each line (*Hymns of Qumran*, 63). Hughes explains how these two lines are connected by their repetition of כל, על and לאין (*Scriptural Allusions*, 217). Newsom's interpretation highlights the connectedness of this strophe with the following: "The erupting violence is described in three infinitive clauses resumed by a *waw*-consecutive imperfect verb in what is sometimes called a 'when . . .then' sequence" (*Symbolic Space*, 259). I will discuss the connections between strophe 4 to 5 below.
[790] Kittel, *Hymns of Qumran*, 63–64, 71.
[791] Williams, "Parallelism in the *Hodayot*," 199–201.

**Table 104: Syntactical Parallelism Line 1, Strophe 4 (1QH[a] 11.27)**

| Line | Verb | Adj. | Subject |
|---|---|---|---|
| 1a | בהפתח | כל | פחי שחת |
| 1b | ויפרשו | כול | מצודות רשעה |
| 1c | (ויפרשו) | | ומכמרת חלכאים |

Cola 1a and 1b (1QH[a] 11.27) are syntactically parallel with the nominal clause in colon 1c (1QH[a] 11.27). Nominal/verbal syntactical parallelism is a common type of parallelism within biblical poetry and the *Hodayot*.[792] The subjects of the first two cola are morphologically parallel construct phrase with a plural and singular noun. As pointed out by Williams, the verb from 1b is supplied elliptically for 1c.[793] This morphologic and syntactic parallelism connects 1c to 1a/1b creating a tricolon line. With this in mind, line 1c should be understood as "and the cast nets (are spread out) upon the face of the water."[794]

There are also clear forms of semantic and lexical parallelisms between the subjects and verbs of all three cola. The lexically paired subjects of all three cola are different words for traps: "pits" פחי, "snares" מצודות, and "cast nets" מכמרת. Likewise the verbs are lexically parallel denoting the setting of these traps: "open" בהפתח and "spread out" יפרשו. Lastly, the "parallel terms evil (רשעה) and scoundrels (חלכאים) provide a link to the previous stanza [strophe in my terminology]."[795]

Line 2 (1QH[a] 11.28) of strophe 4 is connected to line 1 (1QH[a] 11.27) by the syntactic and morphologic parallelism between the cola 2a and 2b of line 2 and cola 1a and 1b of line 1. Both lines 1a and 2a begin with an infinitive construct with a ב preposition forming an adverb, followed by כול and a construct noun phrase.[796] Also, the last noun of the construct phrase is identical in both cola (שחת).

[792] Berlin, *Dynamics of Biblical Parallelism*, 54–56.
[793] Williams states that "the C line could also be taken as a verbal sentence, with the verb supplied from the B line" Williams, "Parallelism in the *Hodayot*," 199.
[794] This is exactly as Douglas and Mansoor have understood this. Douglas translates "and the net of scoundrels was (spread) upon the face of the water" (Douglas, "Power and Praise," 182). Cf. Mansoor, *Thanksgiving Hymns*, 119. Other translations supply the verb "to be." See Newson, *Symbolic Space*, 254; Kittel, *Hymns of Qumran*, 59; Hughes, *Scriptural Allusions*, 210.
[795] Hughes, *Scriptural Allusions*, 217.
[796] Kittel, *Hymns of Qumran*, 71.

**Table 105: Syntactical Parallelism Lines 1–2, Strophe 4 (1QH[a] 11.27–28).**

| Line | Inf. Const. + ב | כל | Construct Phrase |
|---|---|---|---|
| 1a | בהפתח | כל | פחי שחת |
| 2a | בהתעופף | כול | חצי שחת |

Aside from this parallelism across line boundaries between lines 1 and 2, there is also parallelism between the cola of line 2. Most prominently, both cola 2a and 2b (1QH[a] 11.28) contain the negative particle אין + the preposition ל + noun: colon 2a is לאין השב and colon 2b is לאין תקוה.[797] These two lines are also semantically parallel to one another. The second colon in each line further explains the first by expounding the manner in which the arrows fly forth. Both לאין השב and לאין תקוה describe the definitiveness of the arrows' flight. Similar to a guided missile launched from a silo—there is no turning back and they will hopelessly strike their target. This syntactical and semantic parallelism yokes these two lines together as a bicolon line within the strophe.

Similar to the style of the previous strophes, this passage is characterized by *ampleur* of expression. Longer cola,[798] the use of prepositions and כל[799] all increase the verbosity of these lines. The line and strophic demarcation is also fairly consistent: each line begins with an infinitive, and the following cola of that line begin with a *waw* conjunction. Another interesting feature of this strophe is the parallelism across colic boundaries. The most perceptible forms of parallelism in Hebrew poetry take place between cola of a line rather than between cola of adjacent lines.[800] In this *hodayah* the intertwining forms of parallelism between cola and line add to the richness and intricacy of its parallelism.

[797] Douglas also notes that these two lines are syntactically identical: "the noun "arrows" is elided because it occurs in the preceding stich. Otherwise, these statements [cola 2a and 2b] are syntactically identical ("Power and Praise," 186).
[798] Only one line is 3 words long and the rest are 4–6 words in length.
[799] The use of כול three times in both lines helps to associate the lines together and adds to the overall line length. Concerning the use of כול to associate cola see Kittel, *Hymns of Qumran*, 71; Hughes, *Scriptural Allusions*, 217.
[800] This assertion is based on the relationship between proximity and perceptibility discussed by Berlin. "The less intervening material there is between the parts of parallelism, the more perceptible it will be" (*Dynamics of Biblical Parallelism*, 131–32).

### 4.4.5 STROPHE 5 (1QH$^{A}$ 11.28–29)

| | | |
|---|---|---|
| 1. When the line falls on judgment, | בנפול קו על משפט | 28 |
| 2. and the lot of anger (falls) against the abandoned, | וגורל אף על נעזבים | 28-29 |
| 3. and outpouring of wrath (falls) upon the hypocrites, | ומתך חמה על נעלמים | 29 |
| 4. and the time of wrath (falls) for all of Belial, | וקץ חרון לכול בליעל | 29 |
| 5. and the cords of death surround with no escape; | וחבלי מות אפפו לאין פלט | 29 |

These five cola should be understood as a separate strophe, which forms a list describing "the falling of the line of judgment upon evil in a series of five images."[801] Lists are a poetic device used sporadically in biblical poetry, which figure prominently in the *Hodayot*.[802] The list begins as the previous two lines in strophe 4: an infinitive construct with a ב preposition. Each subsequent colon in the list is indicated by a *waw* conjunction. Numerous parallelisms[803] between the cola which make it impossible[804] to divide 5 monocolon lines. The first line contains the main verb and the rest of the cola (except the last) take this verb elliptically to

[801] Tanzer, "Sages at Qumran," 124; Hughes, *Scriptural Allusions*, 210, Puech, *Croyance*, 367; Newsom, *Symbolic Space*, 259. Kittel describes the list as "five judgment images" (*Hymns of Qumran*, 64). Some scholars place this list with the previous strophe because of the parallelisms between line 1, strophe 5 (1QH$^{a}$ 11. 28–29), and lines 1–2 of strophe 4 (1QH$^{a}$ 11.27–28). For example, strophe 5 begins with an infinitive construct with a ב preposition (colon 1a), similar to the previous two lines in strophe 4 (1a, 2a). Also, the phrase לאין פלט and the use of כול connect it to the previous strophe (Kittel, *Hymns of Qumran*, 71; Hughes, *Scriptural Allusions*, 217–18). Puech suggests an overall chiastic structure with strophe 4 and 5 of my arrangement (combined) forming the centerpiece of the overall chiastic structure (*Croyance*, 369). Kittel also points out that "stanzas D and E balance stanzas A, B, and C rather exactly in weight" (*Hymns of Qumran*, 71). Despite the parallelism across line and strophic boundaries, it is preferable for this list to be another strophe on account of the various parallelisms that emerge between the lines of the strophe discussed below. Furthermore, as will be discussed later in the conclusion (see §4.5.1), lists are a prominent poetic technique in the *Hodayot* and often form strophic units.

[802] E.g., Prov 6:12–15, 17; Song 4:1–5, 6:4–7; Ezek 1:26–28; Isa 30:27–28, 32:3–6; Pss 115:5–7, 135:16–17. See Watson for a discussion of lists in Hebrew and Ugaritic poetry (*Classical Hebrew Poetry*, 351–56).

[803] Hughes, *Scriptural Allusions*, 217–218; Kittel, *Hymns of Qumran*, 64. Kittel and Hughes overviews the various semantic parallelisms between the cola. Williams discusses the grammatical and syntactic parallelisms ("Parallelism in the *Hodayot*," 204–208. Williams groups cola 1–4 into two bicolon lines, and includes the last colon 5, with the first colon of the next strophe (colon 1a, strophe 6).

[804] There are so many parallelisms between these 5 cola that it is impossible to definitively identify the line types within the strophe. It could be arranged in a number of ways which would be justified by the parallelisms: a tricolon line followed by a bicolon line (such as strophe 4) or a bicolon line followed by a tricolon line. Morphologically the first two cola have a singular subject, which is paralleled with a plural subject in the last three cola. This ostensibly connects cola 1–2 as a bicolon line and cola 3–5 as a tricolon line. However, the first three cola all contain identical prepositional phrases. This would suggest that these three cola should be seen as a tricolon line. The use of lexically parallel subjects in colon 1 (קו) and 5 (וחבלי) connects these lines together. The lexical parallelism of "wrath" in colon 3 (חמה) and 4 (חרון) connect these lines together. These are examples of parallelisms across colic boundaries, which make it impossible to distinguish with certainty line types. I have chosen, instead, to divide this as a pentacolon strophe for two reasons. Firstly, the parallelisms across colic boundaries within this strophe are so prominent that they connect each line with one another. Secondly, the syntactic subordination of cola 2–5 to colon 1. Overall, each colon of this list is in some way parallel to every other colon in the list. Lexically speaking each subject and object is parallel to one another. The only exception is the object of the last line, which contains a nominal clause with the negative particle אין. This last line also breaks the pattern by employing its own verb instead of the supplied verb from the first colon.

complete their clause. This syntactically unites these lines together as a distinct strophic list and arranges each colon in a semantically parallel relationship with the rest in the strophe.

The lines of this list are semantically united through their description of the various forms of God's judgment. Colon 2 describes God's judgment as "lot of anger," colon 3 "outpouring of wrath," colon 4 "time of wrath," and colon 5 "cords of death." Each of these descriptions serve as separate epithets for the day of the Lord with their unique connotations. Alongside of the descriptions of God's judgment is a tandem list of the different types of people that will fall under God's wrath. In Colon 2 the recipients are specified as "abandoned," colon 3 as "hypocrites" and colon 4 as "those of Belial." Overall, this semantic parallelism, together with the syntactic and morphologic parallelism, identifies these five cola as a list.

The syntactical and morphological parallelism of this strophe is quite regular. The first three cola employ the same preposition על, and cola 2 and 3 use masculine plural nouns with a preposition. The ordering of the syntactical constituents is unvarying, with the subject always at the beginning of the sentence, and the prepositional or nominal phrase at the conclusion. This symmetry heightens the perception of syntactic parallelism between these cola. The only exception is the object of the last colon, which contains a nominal clause with the negative particle אין. This last colon also breaks the pattern by employing its own verb instead of the supplied verb from the first colon. This deviation from the parallelism of the rest of the lines serves as a conclusion of this strophe, and demarcates it from the following colon.

**Table 106: Syntactic Parallelism Cola 1–5, Strophe 5 (1QH[a] 11.28–29)**

| Colon | Subject | Verb | Object Phrase |
|---|---|---|---|
| 1 | קו | בנפול | על משפט |
| 2 | וגורל | (בנפול) | על נעזבים |
| 3 | ומתך חמה | (בנפול) | על נעלמים |
| 4 | וקץ חרון | (בנפול) | לכול בליעל |
| 5 | וחבלי מות | אפפו | לאין פלט |

One arresting feature of this list is its sententious style. In contrast to the majority of previous cola these lines are all terse and compact. Alongside of this sententious style there is a consistent demarcation of cola in this strophe. Each line invariably begins with the a *waw* conjunction or an infinitive construct with a ב preposition.

### 4.4.6 STROPHE 6 (1QH$^{A}$ 11.30–32)

| | | |
|---|---|---|
| 1. Then the rivers of Belial will overflow all high banks, | וילכו נחלי בליעל על כול אגפי רום | 30 |
| [like] consuming fire in all their tributaries;[805] | [כ]אש אוכלת בכול שנאביהם | 30 |
| 2. To destroy every moist and dry tree from their channels, | להתם כול עץ לח ויבש מפלגיהם | 30-31 |
| and tongues of flame sweep until all who drink them are gone. | ותשוֹט בשביבי להוב עד אפס כול שותיהם[806] | 31 |
| 3. And it consumes the foundations of clay, | באושי חמר תאוכל | 31-32 |
| and (consumes) the expanse of dry land. | וברקיע יבשה | 32 |
| 4. The foundations of the mountains (become) a conflagration, | יסודי הרים לשרפה | 32 |
| and the bedrock (becomes) streams of pitch. | ושורשי חלמיש לנחלי זפת | 32 |

The poem as a whole at this point changes in its vocabulary[807] and perspective.[808] As Kittel observed, the list in the previous strophe "demands a climax which is not contained in it."[809] The "climactic structure" of the time Belial's wrath described in strophe 5 culminates with a shift in "perspective from which the description takes place" in strophe 6 where the "torrents of Belial and their effects are narrated." [810] The entire strophe is unified by the theme of the fiery destruction, the repetition of כול, the various parallelisms within and between cola,[811]and an *inclusio* between the first and last line. The phrases "rivers of Belial" נחלי בליעל and "streams of pitch" נחלי זפת function as book ends for the boundaries of this strophe.[812] The last four cola comprise a list of geological features which are successively destroyed by the torrents of Belial: foundations of clay, expanse of dry land, foundations of mountains, and bedrock.[813]

---

[805] This word is elsewhere unattested. My translation follows the suggestions of: M. Knibb, *The Qumran Community* (Cambridge Commentaries on Writings of the Jewish and Christian World 200 BC to AD 200; Cambridge: Cambridge University Press, 1987), 178; J. de Menasce, "Un mot iranien dans les hymnes," *RevQ* 1 (1958): 133–34.

[806] Literally "their drinks." This could be referring either to the trees or the fire because both "drink" water. This could also be understood as "all who drank from them" as Newsom has translated (Newsom, *Symbolic Space*, 254). My translation of the first half of this colon follows Newsom.

[807] Kittel, *Hymns from Qumran*, 71–72. Kittel states that in this strophe "only one distinctive term (הווה) is used from the earlier part of the poem."

[808] Newsom, *Symbolic Space*, 260.

[809] Kittel, *Hymns of Qumran*, 71; Newsom, *Symbolic Space*, 213.

[810] Newsom, *Symbolic Space*, 260. Strophe 6 is also connected to strophe 5 through the repetition of "Belial" (Hughes, *Scriptural Allusions*, 218).

[811] An example of lexical parallelism between the three lines is the usage of the verb "eat" אכל or "drink" שתה in all three lines.

[812] Hughes, *Scriptural Allusions*, 218.

[813] Kittel also identifies this as a list but she considers line 3 (two cola in my arrangement) to be one colon, which leads her to describe the listing as "broken by an imperfect verb" (*Hymns of Qumran*, 64).

The lines and cola are not consistently demarcated, aside from the *waw* conjunction which introduces the second colon of each bicolon line (except for line 1).[814] The most striking method of colic demarcation within this strophe is semantic: the cola are presented in a series which explain the step-by-step progression of the *downward burning*.[815] Each line successively describes the torrents of Belial and the elements they consume on the earth. Line 1 (1QH[a] 11.30) describes how molten rivers overflow the world's rivers and creeks. Line 2 (1QH[a] 11.30–31) describes the destruction of all plants and culminates with the evaporation of all the water on the earth.[816] Line 3 (1QH[a] 11.31–32) describes the destruction of the "foundations of clay," indicating the silt sea beds, and clay lake bottoms which are now exposed as an "expansive dry land."[817] Line 4 (1QH[a] 11.32) describes the destruction of the earth's crust as the lithosphere turns to molten magma. The unfolding description is an extended metaphor which compares the rivers of Belial to a pyroclastic flow that consumes everything on the surface of the planet and eventually breaks into to the depths of the underworld in the following strophe.

Hughes notes how the imagery evoked is theophanic: "we have a theophany expressed in the standard imageries of storm and earthquake."[818] God's voice is associated with thunder in the Psalms (Ps 18:13), as well as in the theophany at Mt. Sinai (Exod 19:18–19). Mt. Sinai shakes violently, catches on fire, and smokes when the Lord descends upon it (Exod 19:18). In contrast to Exodus God thunders from his heavenly throne room in this *Hodayah*, but he still causes the mountains to melt and the eternal foundations to shake. In Exodus the people implore Moses to be their spokesperson lest God continues speaking with them and they be consumed in the theophanic storm (Exod 20:19). In this *Hodayah* God's voice does not cease and the ensuing theophanic storm spreads across the world destroying all upon it.

Alongside of this vivid description of the unfolding events, each of the lines within this strophe is intricately constructed upon various forms of parallelism. The cola within line 1

---

[814] Line 1 begins with a *waw* conjunction to express the connection between the previous list and this strophe. Thus, I have translated the *waw* conjunction as "then" as colon 1.
[815] Hughes, *Scriptural Allusions*, 219. She also mentions the downward movement of the torrents of Belial.
[816] Newsom's translation captures this idea creatively with "and it sweeps on in tongues of flame until there is none left of all who drank from them" (*Symbolic Space*, 254).
[817] This is also how Ehlen and Williams understands this line. The "foundations of clay" refer to the "soil underfoot" revealed by the receded and evaporated water rather than "a subsurface feature of the earth's structure" because the "earth's surface constitutes the clay foundation for human constructions" (Williams, "Parallelism in the *Hodayot*," 215; Ehlen, "Poetic Structure of a *Hodayah*," 189).
[818] Hughes, *Scriptural Allusions*, 219.

(1QH[a] 11.30) , for example, are syntactically parallel: each colon contains the syntax of a subject + verb + prepositional phrase with כול.[819]

**Table 107: Syntactic Parallelism Line 1, Strophe 6 (1QH[a] 11.30)**

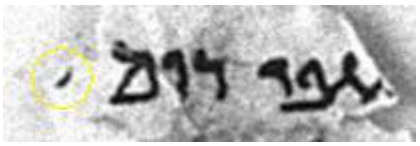
| Line | Subject | Verb | Preposition + כל | Prepositional Phrase |
|---|---|---|---|---|
| 1a | נחלי בליעל | וילכו | על כול | אגפי רום |
| 1b | [כ]אש | אוכלת | בכול | שנאביהם |

In addition, the semantic parallelism within line 1 forms an abab internal semantic parallelism between the hemistiches.[820] Thus, the subjects, the "rivers of Belial" נחלי בליעל is parallel with "fire" אש. This same semantic parallelism between the hemistiches is found in lines 1, 3 and 4 of this strophe.

Stegemann and Schuller have transcribed "in fire" בְּאש instead of "like fire" [כ]אש as I have.[821] This word is also extant in an overlapping fragment from one of the Cave 4 copies of the *Hodayot* (4QH[b]); however, the facsimiles of 1QH[a] and 4QH[b] (4Q428) do not support the transcription of בְּאש.

**Table 108: Comparison of 4QH[b] and 1QH[a]**

4QH[b] 6 4 (4Q428). PAM 43.536



1QH[a] 11.30. SRH 4257

[819] Colon 1b contains a participle and colon 1a a finite verb. Additionally, the sequence of verb + subject is different in the surface structure of the cola. However, parallelism still takes place between the deep structure of these cola. In the above cola, the deep structure of colon 1b is: fire consumed all the tributaries (subject + verb + כל + object). The deep structure of colon 1a is: the rivers of Belial overflow all high banks (subject + verb + כל + object). This syntactic parallelism between the deep structure of the cola is not as perceptible as syntactic parallelism between surface structure, but it is nonetheless still a form of syntactic parallelism (Berlin, *Dynamics of Biblical Parallelism*, 132–135). Considering transformations that occur between surface and deep structures, and reconstructing the deep structure of sentences see S. Geller, *Parallelism in Early Biblical Poetry* (HSM 20; Missoula: Scholars Press, 1979), 15–26; E. Greenstein, "How Does Parallelism Mean?" in *A Sense of Text: The Art of Language in the Study of Biblical Literature* (Winona Lake: Eisenbrauns, 1983), 41–70. Deep structure is discussed in §2.4.

[820] Hughes, *Scriptural Allusions*, 218.

[821] Stegemann and Schuller, *DJD* 40, 145; E. Chazon et al., *Qumran Cave 4. XX: Poetical and Liturgical Texts, Part 2* (DJD 29; Oxford: Clarendon Press, 1999), 136.

The leather is very dark in this spot in 1QH[a] which inhibits identification of this letter. All that is visible is the faint outline of an obscured letter which could possibly be *bet* or *kaf*. It is not clear enough to decide which one. A comparison of the different facsimiles of 1QH[a] (SRH 4257, 4253–54, 4239) does not provide a clear answer. Turning to 4QH[b], the letter is barely extant. Only a small portion that appears to be curving upwards has survived. This slight curve upwards is more consistent with the bottom right edge of a *kaf* than a *bet*, because the bottom right of a *bet* forms a point where the down-stroke of the body meets the cross stroke of its base. This suggests that this letter is best reconstructed as a *kaf*. There is not enough evidence to transcribe it as a *bet* and a *kaf* is more probable.

There are several examples of parallelism across colic boundaries which help to unite the lines of this strophe together as a unit. The word "those who drink them" שותיהם in colon 2a (1QHa 11.30–31) is lexically parallel and morphologically parallel to "their tributaries" שנאביהם in colon 2b (1QHa 11.31): both contain an identical pronominal suffix with a plural noun, and come at the end of the colon which increases their perceptibility. Additionally, these two words are parallel with "their channels" מפלגיהם in colon 1b (1QHa 11.30). Both of the cola in line 3 (1QHa 11.32) are also connected to the first line through the elliptical usage of the subject "fire."

The lexical, syntactic and morphologic parallelism between the cola in line 4 (1QH[a] 11.32) is highly perceptible on account of their similar surface structure. Both cola are nominal clauses containing: 1) plural construct phrases for subjects and 2) predicates introduced with a ל preposition. The subjects "foundations of the mountains" יסודי הרים and "roots of the flint (bedrock)" ושורשי חלמיש are lexically and morphologically parallel (both are plural construct phrases).[822] This lexical parallelism, describing the lithosphere's destruction, is parallel to "the foundations of clay" אושי חמר in colon 1a (1QH[a] 11.31–32) of this line. The predicates in cola 4a and 4b (1QH[a] 11.32) are also lexical parallel: "conflagration" שרפה is paired with "streams of pitch" נחלי זפת.

Overall the parallelism within this strophe is both verbose (lines 1–2; 1QH[a] 11.30–31) and terse (lines 3–4; 1QH[a] 11.32). It is both balanced (the cola of lines 1–2 are equal length, and the cola of lines 3–4 are equal length), and imbalanced (lines 1–2 are significantly longer than

[822] Hughes, *Scriptural Allusions*, 219.

lines 3–4). The verbosity of lines 1–2 is reflected in the longer colon length, which average line length of six words per colon. This is exactly double the average line length of the terse lines 3–4. One prominent feature which contributes to longer line length in lines 1–2 is the use of כל, which also functions to unite these lines together as a strophic unit.[823] Thus, this strophe is an example of *ampleur* of expression contrasted with economy of style: verbosity juxtaposed with terseness.

### 4.4.7 STROPHE 7 (1QH$^{A}$ 11.32–35)

| | | |
|---|---|---|
| 1. And it consumes as far as the Great Abyss,[824] | ותאוכל עד תהום רבה | 32-33 |
| and the rivers of Belial break forth into Abaddon. | ויבקעו לאבדון נחלי בליעל | 33 |
| 2. And the schemers of the abyss groan with the sound of churning mire, | ויהמו מחשבי תהום בהמון גורשי רפש | 33 |
| And the earth cries because of the destruction which is upon the world. | וארץ תצרח על ההווה הנהיה בתבל | 33-34 |
| 3. And all of her (i.e.,earth) schemers scream, | וכול מחשביה יריעו | 34 |
| and all who are on her go mad, | ויתהוללו כול אשר עליה | 34 |
| and they are melted in a gr[ea]t disaster. | ויתמוגגו בהווה גֿ[דו]לֿה | 35 |

The delimitation of the cola within this strophe is facilitated through the consistent use of the *waw* conjunction to denote the beginning of each colon. There are also repeated words, such as "schemers" מחשבים and "destruction" הווה, which help to tie the cola together as a textual unit. This repetitive use of keywords within strophes and throughout the *Hodayah* is a part of the overall style of *ampleur*.

The imagery of the previous strophe extends into this section when the molten rivers burst forth into the netherworld destroying all its dwellers. This strophe should be distinguished from the previous one by its new topic. The strophe turns to a description of the vocal reactions to the unfolding events and climactically ends with the destruction of all who are on it. The schemers of the abyss, who witness the fiery conflagration of the underworld, "groan" ויהמו and "scream" ירועו, and the earth itself "cries out" תצרח, before they finally go mad and are melted away back into the dust from which they came.[825]

---

[823] Kittel, *Hymns of Qumran*, 72.

[824] This strophe is describing "two distinct deep and remote places to which the fiery torrents of Belial will penetrate." In keeping with the movement downwards of the previous lines the Great Abyss here likely is a reference to Sheol, and Abaddon to the lowest regions of the Netherworld (Sheol-Abaddon). Hughes' interpretation, as far as I can tell, also implies this: "Thus the flow of the fiery torrent reaches the end of its journey culminating in its entry into Abaddon" (*Scriptural Allusions*, 219).

[825] The idea of melting is a reference to the beginning of the poem in which the speaker viewed himself being formed from dust (colon 2c, strophe 1; 1QH$^{a}$ 11.21–22). The speaker is made from dust, and the schemers are returned to dust (through the process of melting). There are other parallelisms in this poem which refer back to the

These verbs are all aligned in lexical parallelism with one another and they complement the semantic parallelism between lines 2 and 3 (1QH[a] 11.33–35). Both cola 2a (1QH[a] 11.33) and 3a (1QH[a] 11.34) describe the vocal reaction of the schemers in the abyss, whereas cola 2b (1QH[a] 11.33–34) and 3c (1QH[a] 11.35) describe the destruction that is upon the earth. Colon 2b connects the screaming as a result of "the destruction that is upon the earth" ההווה הנהיה בתבל, and colon 3c, through the elliptical use of "all who are on her (the earth)" from colon 3b, completes the description of mankind's annihilation.

The last two cola of line 3 (cola 3b–c; 1QH[a] 11.34–35) are semantically parallel to one another: both cola describe the ill fate of the inhabitants of the earth. Colon 3b describes the fate of dwellers of the earth as "going mad" יתהוללו and colon 3c as being "melted" יתמוגגו. In addition to this, these morphologically parallel verbs begin both cola.

The ordering of the syntactic constituents within each line is not identical but there is syntactic parallelism between the deep structure of each colon which contains subject + verb + prepositional phrase. The subject at times (cola 1a, 3a and 3c) within this strophe is elliptically provided from the previous cola.

**Table 109: Syntactic Parallelism Line 1, Strophe 7 (1QH[a] 11.32–35)**

| Line | Subject | Verb | Prepositional Phrase |
|---|---|---|---|
| 1a | (נחלי בליעל) | ותאוכל | עד תהום רבה |
| 1b | נחלי בליעל | ויבקעו | לאבדון |

The implied subject נחלי בליעל of colon 1a (1QH[a] 11.32–33) is elliptically provided from the previous strophe (colon 1a, strophe 6; 1QH[a] 11.30).[826] The elliptical subject of colon 1a is identical to the subject of colon 1b. The verbs of cola 1a (1QH[a] 11.32–33) and 1b (1QH[a] 11.33) are lexically paralleled through their mutual connotations of fire "consuming" ותאוכל their way

beginning of the poem. For example colon 2b describes the fate of the hapless "without hope" לאין תקוה which is reminiscent of the speaker's perspective who thanks God because "there is hope" יש מקוה (Douglas, "Power and Praise," 183). Likewise the descent of the torrents of Belial "into Abaddon contrasts with the raising up from Abaddon in the opening stanza" (Hughes, *Scriptural Allusions*, 219). These inversions are indicative of the poem as a whole, which is constantly changing perspectives. Newsom describes these changes in perspectives as alternating scenes in a movie (*Symbolic Space*, 258–261). Douglas describes these changes in perspective as "double discrepancy and contrast, the lot of God and the lot of scoundrels, heavenly hope and earthly terror" (Douglas, "Power and Praise," 183).

[826] Williams, "Parallelism in the *Hodayot*," 218–220.

and "breaking into" ויבקעו the depths of the earth.[827] The prepositional objects are also semantically paralleled through the traversing descent of the torrents of Belial into the Netherworld ( "Great Abyss" in colon 1a; 1QH[a] 11.32–33 and "Abaddon" in colon 1b; 1QH[a] 11.33). Line 1 serves as a segue into the next strophe which summarizes the effect of the rivers of fire upon both the earth and in the abyss.

Line 2 as well shares this syntactic deep structure of subject + verb + prepositional phrase.

**Table 110: Line 2, Strophe 7 (1QH[a] 11.33–34)**

| Line | Subject | Verb | Prepositional Phrase |
|---|---|---|---|
| 2a | מחשבי תהום | ויהמו | בהמון גורשי רפש |
| 2b | וארץ | תצרח | על ההווה הנהיה בתבל |

There is lexical parallelism between both subjects[828] and both verbs, as well as a semantic parallelism between their the prepositional phrases.[829] Although line 2a (1QH[a] 11.33) and 2b (1QH[a] 11.33–34) are not morphologically parallel, they do share a syntax of preposition + noun + participle.

### 4.4.8 STROPHE 8 (1QH[A] 11.35–37)

| | | |
|---|---|---|
| 1. For God thunders with his strong sound, | כיא ירעם אל בהמון כוחו | 35 |
| and his holy abode roars with his glorious truth. | ויהם זבול קודשו באמת כבודו | 35-36 |
| 2. Then heavenly host sends forth their voice, | וצבא השמים יתנו בקולם | 36 |
| and the eternal foundations melt and shake. | ויתמוגגו וירעדו אושי עולם | 36 |
| 3. And the war of the heroes of heaven spreads out upon the world, | ומלחמת גבורי שמים תשוט בתבל | 36-37 |
| And it (i.e.,war) does not retreat until complete destruction, | ולוא תשוב עד כלה | 37 |
| And it (i.e.,earth) is cut off to eternity and there is nothing like it. | ונחרצה לעד ואפס כמוה | 37 |

Similar to many of the previous strophes there is a very consistent and clear demarcation of the cola within the strophe. Each line begins with a *waw* conjunction, the first colon is

[827] Hughes, *Scriptural Allusion*, 219. She states that "the verb *it consumes* is parallel to *they break into*, the singular implied subject (fire) of the first line reverting to the explicit plural *torrents of Belial* in the second."
[828] Here "earth" is parallel with "abyss." Semantic equivalency does not necessarily entail "sameness of meaning" as has been shown by Berlin. In this case they are opposite, similar to how light and dark are also a lexical pair.
[829] The "sound of churning mire" is semantically parallel to "the destruction of the world" because of the tumult created by the destruction. Thus, the earth metaphorically cries (vocal sound) because of the destruction, like the groans of a sinking ship. Newsom comments how in this strophe and the next "destruction is represented by a linked series of sound images. First, the inhabitants of the deep roar. Their sound is followed by the screaming of the creatures of the earth. Then the scene shift [into the next strophe] that could be described as an auditory dissolve, the screaming of the creatures of the earth is overlaid with battle shouts, as God and the host of heaven engage in the war of the end of the world" (*Symbolic Space*, 260).

indicated with כיא, and the last colon ends with a formulaic phrase "unto eternity and there is nothing like it" לעד ואפס כמוה. The line length of the cola in this strophe is typical of the rest of the lines within this *Hodayah*.[830] One factor that increases the line length is the consistent use of the preposition ב in the majority of cola.[831]

This strophe transports the reader into the heavens and narrates the corresponding actions of God and his angelic host towards the unfolding events upon earth.[832] Similar to the previous strophe both God and the angels respond vocally to the events. God "thunders" ירעם and the heavenly host "send forth their voice" יתנו בקולם. This lexical parallelism compliments the semantic parallelism between lines 1 (1QH$^a$ 11.35–36) and 2 (1QH$^a$ 11.36) which forms a semantic patterning of abab between their cola.

The two portrayals of God and the angels speaking in cola 1a (1QH$^a$ 11.35) and 2a (1QH$^a$ 11.36) are semantically parallel to one another. Likewise cola 1b (1QH$^a$ 11.35–36) and 2b (1QH$^a$ 11.36) are semantically parallel in their description of the unfolding events which take place as a result of the actions in cola 1a and 2a. Colon 1b focuses on God's heavenly throne room, whereas 2b returns to the demise of the earth. Thus, God "thunders" ירעם in colon 1a (1QH$^a$ 11.35), and in colon 1b (1QH$^a$ 11.35–36) his heavenly throne room "roars" ויהם with his glorious truth. Likewise, the heavenly host speaks in colon 2a (1QH$^a$ 11.36) and the eternal foundations are "shake" ירעדו in 2b (1QH$^a$ 11.36). There is also paronomasia and lexical parallelism between the verbs in cola 1a (1QH$^a$ 11.35) and 2b (1QH$^a$ 11.36), which carry similar phonemes and connotations: "thunder" ירעם and "shake" ירעדו.

Syntactic parallelism is also prominent within and between the lines of this strophe. For example, the cola of line 1 (1QH$^a$ 11.35–36) exhibit a similar syntactic structure of verb + subject + preposition + construct phrase. This parallelism is apparent in the surface structure of these two cola, which identically order their syntactic constituents.

---

[830] For discussion of line length in the *Hodayot* see §4.6.1.

[831] For the use of ב as a stylistic device, and the marked increase of prepositions in the *Hodayot* see §4.7.2.

[832] This shifting scene is a reversal of the previous strophe. The parallelism of the previous strophe shifted between the earth and the underworld. Now the poet skillfully transitions, through his use of parallelism, to alternating between the heavens and the earth. The seamless transition is achieved in part because the movement is still descending vertically: the earth *downwards* to the underworld, and the heavens *downwards* to the earth.

**Table 111: Syntactic Parallelism Line 1, Strophe 8 (1QH[a] 11.35–36)**

| Verb | Subject | Preposition | Construct Phrase |
|---|---|---|---|
| ירעם | אל | ב | המון כוחו |
| ויהם | זבול קודשו | ב | אמת כבודו |

The construct phrases at the end of each colon are morphologically parallel. Both begin with ב and contain a singular noun in construct with another noun with a third person singular pronominal suffix. This morphologic parallelism heightens the perception of the syntactic parallelism between the two lines.

In line 3 (1QH[a] 11.36–37) the mythological heroes of heaven are introduced into the scene and the earth is transformed into an apocalyptic warzone.[833] The fiery devastation that has befallen the earth is depicted as the result of the angels and heroes of heaven. Kittel describes the parallelism of this final tricolon line as "rather loose" and "more thematic than structural or syntactical."[834] Kittel, instead, focuses on many of the words and phrases that are repeated in this strophe and found elsewhere in the poem, which draw the themes of the poem together.[835] For example, the war on earth "spreads out" תשוט in colon 3a (1QH[a] 11.36–37) just as the fire has "swept" תשוט over the earth's water in strophe 6 (colon 2b, 1QH[a] 11.31). The phrase אושי עולם "eternal foundations" is parallel to אושי חמר "foundations of clay" in strophe 6 (colon 2b; 1QH[a] 11.31). This phrase also acts as an *inclusio* to סוד עולם in the first strophe (colon 2b; 1QH[a] 11.21–22).[836]

Kittel's characterization of the parallelism of this final line is an overstatement. There are a significant amount of semantic and syntactical parallelisms within line 3 (1QH[a] 11.36–37).

---

[833] These heroes of heaven may be related to the Enochic Watchers myth in the Jewish literature of the Second Temple period. See A. Harkins, "Reading the Qumran Hodayot in Light of the Traditions Associated with Enoch," *Henoch* 32 (2010): 359–400. Concerning the Watchers myth in the Jewish literature of the Second Temple period see: A. Reed, *Fallen Angels and the History of Judaism and Christianity: The Reception of Enochic Literature* (New York: Cambridge University Press, 2005); L. Stuckenbruck, "The Origins of Evil in Jewish Apocalyptic Tradition: The Interpretation of Genesis 6:1–4 in the Second and Third Centuries B.C.E.," in *The Fall of the Angels* (Leiden: Brill, 2004), 93–115; idem, "Genesis 6:1–4 as the Basis of Divergent Readings during the Second Temple Period," *Henoch* 2002 (24): 9–106; idem, *The Book of Giants from Qumran* (TSAJ 63; Tübingen: Mohr Siebeck, 1997); J. Kugel, *Traditions of the Bible* (Cambridge: Harvard University Press, 1998), 178–211; J. VanderKam, *Enoch: A Man for All Generations* (Columbia: University of South Carolina Press, 1995); M. Delcor, "Le mythe de la chute des anges et de l'origine des géants comme explication du mal dans le monde dans l'apocalyptique juive," *RHR* 190 (1976): 3–53; D. Dimant, "The Fallen Angels in the Dead Sea Scrolls and in the Apocryphal and Pseudepigraphical Books Relating to Them" (Ph.D. diss., The Hebrew University, 1974 [Hebrew]).
[834] Kittel, *Hymns of Qumran*, 73.
[835] Kittel, *Hymns of Qumran*, 73.
[836] Kittel, *Hymns of Qumran*, 79.

For example, cola 3b (1QH[a] 11.34) and 3c (1QH[a] 11.35) are syntactically and semantically parallel to one another. Both contain the syntax verb + preposition + noun. There is also phonologic parallelism between ד[ע] ... לא (preposition) in colon 3b and לעד (preposition + noun) in colon 3c which appear in the same position in both cola. Lastly, as Hughes has drawn attention to, "the finality of the denouement [in line 3] is emphasized in three parallel phrases": "complete," "to eternity" and "nothing like it."[837]

Most notably, the denouement of the poem has shifted from "contemplation of personal experience" in the beginning of the *Hodayah* to "the final outcome of history." The smoothness of this transition is only one of the many skillful changes in perspective that take place throughout the poem, which Newsom compares to alternating movies scenes and camera shots.[838] The build up in the list of strophe 5, and climax in strophe 6, also transition the reader from personal contemplation to the end of days. Overall, this *Hodayah* is both about the judgment of the wicked, and the redemption of the narrator, and these categories should not be seen as mutually exclusive as some commentary on this *Hodayah* has assumed.[839] As Newsom has pointed out, the speaker of the poem "enters into the perspective of the wretched self in the course of the narration, [but] the governing perspective remains that of one whom God has redeemed and lifted up."[840] The judgment of the wicked and the redemption of the narrator occur concurrently.

## 4.5 POETIC DEVICES OF THE *HODAYOT*.

The author(s) of the *Hodayot* were well aware of traditional forms of poetry and at times violated these forms when they were articulating a new form of poetic expression.[841] This "poetic license" is nowhere more obvious than in those sections in which compact terse units are juxtaposed with more verbose units. This contravention of traditional forms was part of a *development* of poetry in which new forms incorporate traditional ones, but yet strike out in innovative directions forming a distinctive style. The following analysis of the various poetic

[837] Hughes, *Scriptural Allusions*, 219–20.
[838] Newsom, *Symbolic Space*, 258–61.
[839] Tanzer, "Sages at Qumran," 125; Douglas, "Power and Praise," 187–89. This is partially due to the search for the "individual" or "community" setting of this poem, which has preoccupied the great majority of commentators.
[840] Newsom, *Symbolic Space*, 261.
[841] Kittel also stresses the notion that the *Hodayot* often employed traditional poetic techniques (Kittel, *Hymns of Qumran*, 155–72).

devices, structure, and characteristics of the *Hodayot* will describe these differences, articulate a description of the poetry in the *Hodayot*, and contrast it with biblical poetry.

### 4.5.1 LISTS

Listing is a prominent poetic device used throughout the *Hodayot* activated by multiple forms of parallelism between the cola of a strophe. Kittel described how, "quite often" within a strophe "parallel structures and terms are employed over more than a bicolon or tricolon."[842] In these cases, she continues, "lines do not break down easily into sets of bicola or tricola, but instead the parallel features are arranged in elaborate patterns over the entire unit."[843] In chapter 1, I divided these lists into three basic categories: semantic, grammatical, phonologic. The *Hodayot* offers many examples of how these categories converge and overlap. On account of this, many of the lists in the *Hodayot* also provide evidence for why these categories should not be treated as mutually exclusive. Examples of all three of these categories are found in multiple places in the *Hodayot*.

#### 4.5.1.1 Lexical Lists

This type of listing can be found in several places within the *Hodayot* and takes the form of a simple series. A lexical list of pools including springs of streams, springs of water, a watered garden, and a pool is found in1QH$^a$ 16.5–6 of *Hodayah* 26.5–27.36. 1QH$^a$ 18.10 of *Hodayah* 17.38–19.5 includes a list of epithets of God which indicate his supreme command over all his creation: "Behold, you are the prince of gods, the king of the glorious ones, lord of every spirit, and ruler of every creature." 1QH$^a$ 16.6 of *Hodayah* 16.5–17.36 lists various types of trees of life, "A planting of juniper, elm, and cedar together." Finally, the author describes himself as walking on "paths of glory, life, and peace" in 1QH$^a$ 15.18 of *Hodayah* 15.9–28.

Lexical lists can also include forms of grammatical parallelism. In 1QH$^a$ 17.28 of *Hodayah* 16.5–17.36 the poet lists parallel epithets for God which describe a unique aspect of God's protective care over his servant: [מפלטי] "my place of refuge," מנוסי "my shelter," משגבי "my stronghold," סלע עוזי "my strong rock," and ומצודתי "my fortress."[844] These lexically parallel words are also morphologically and syntactically parallel: each ends with a first person

[842] Kittel, *Hymns of Qumran*, 159.
[843] Kittel, *Hymns of Qumran*, 159. She considers listing as a poetic device and stylistic feature of the *Hodayot* (Hymns of Qumran, 161–63).
[844] Stegemann and Schuller, *DJD* 40, 230.

possessive pronominal suffix and syntactically relates back to the beginning and introduction of the list: "You are."

#### 4.5.1.2 Semantic and Grammatical Lists

There are multiple examples of lists which describe attributes of God which are examples of both grammatical and semantic lists. 1QH[a] 19.10–11 of *Hodayah* 19.6–17 describes God's attributes together with the associative location.

**Table 112: Semantic and Grammatical List (1QH[a] 19.10–11 of *Hodayah* 19.6–17)**

| | | | |
|---|---|---|---|
| 1 | For I know that *truth* is your **mouth**, | ואני ידעתי כי אמת פיכה | 10 |
| 2 | and in your **hand** is *righteousness*. | ובידכה צדקה | 10 |
| 3 | and in your **thought** is all *knowledge*, | ובמחשבתכה כול דעה | 10-11 |
| 4 | and in your **strength** is all *might*. | ובכוחכה כול גבורה | 11 |

The attributes of God are listed as truth, righteousness, knowledge and might. These characteristics are mentioned together with their corresponding associative location in God: mouth, hand, thought, and strength. Truth is perceived as coming from God's mouth, righteousness from his hand, knowledge from his thoughts, and might from his strength. This correspondence between attributes and their associative location forms a distinctive internal parallelism.

**Table 113: Internal Line Parallelism (1QH[a] 19.10–11 of *Hodayah* 19.6–17)**

| Attribute | Associative Location |
|---|---|
| truth | mouth |
| righteousness | hand |
| knowledge | thought |
| might | strength |

Aside from these lexical parallelisms between the four cola, there are clear forms of syntactic and morphologic parallelism between the four cola of this list. The four cola are syntactically parallel, and even the ordering of their constituents is parallel for all four lines. Each of the attributes of God constitute the subject, while each of the associative locations are the objects. Morphologically each of the attributes of God ends with a second person singular possessive pronominal suffix, each colon begins with a *waw* conjunction and ends with a ה, and

the second through the fourth colon also have a ב preposition. This morphologic parallelism creates a fair amount of alliteration forming a phonologic list between the cola as well. All of these various semantic, morphologic and syntactic parallelisms tie these cola together as one unit comprising a list of the attributes of God.

Lists describing the attributes of God can also be found elsewhere in the *Hodayot*. Another example can be found in 1QH$^{a}$ 19.8–10 of *Hodayah* 19.6–17. This list of nine cola describes the mercy, strength, glory and greatness of God. Similar to the previous example in 1QH$^{a}$ 19.10–11 there are also corresponding syntactic and morphologic parallelisms which ties these cola together as a list. There is a partial list which extends beyond 1QH$^{a}$ 19.10 into lines 19.11–12 of *Hodayah* 19.6–17 that has various attributes of God, which are not associated with body parts.

Strophe 5 (1QH$^{a}$ 11.28–29) of the *Hodayah* examined in this chapter (*Hodayah* 11.20–37) is another example of a list that contains various forms of corresponding parallelisms. It contains five cola which list the various manners of God's judgment together with the different types of people who will be judged. Alongside of this semantic and lexical parallelism, there are also prominent forms of syntactic and morphological parallelism between all five cola. The ordering of the syntactical constituents is consistent between all five cola, with the subject always at the beginning of the sentence and the prepositional or nominal phrase at the conclusion. Additionally, the verb from the first colon (1QH$^{a}$ 11.28) is elliptically provided for cola 2–5 (1QH 11.28–29), and the first three cola employ the same preposition על. Overall, the parallelisms between cola are so complex and interwoven that strophe 5 could be understood as a five colon line.[845]

#### 4.5.1.3 Anatomical Lists

An anatomical list is a type of a semantic/grammatical list. These lists often illustrate a series of anatomical parts of the narrator in the *Hodayot*. These anatomical lists serve a variety of functions ranging from describing the praise and providence of God, to the personal affliction of the author. They also vary widely in length from as few as three to as many as eleven cola.

[845] Williams described this as one of the unique features of the poetry of the *Hodayot* that shows no diachronic developments among the biblical corpora: "only in the *Hodayot* does one find pentastiches [5 colon lines] that cannot be divided into smaller basic units" ("Parallelism in the *Hodayot*," 823).

For example, a short list is given in 1QH[a] 19.7–8 of *Hodayah* 19.6–17 which describes the parts of the speaker's body that give praise to God.

**Table 114: Short Anatomical List (1QH[a] 19.7–8 of *Hodayah* 19.6–17)**

| | | | |
|---|---|---|---|
| 1 | And give my *mouth* praises? | ותתן בפי הודות | 7 |
| 2 | And my *tongue* a ps[al]m? | ובלשוני תֿ[ה]לֿה | 7-8 |
| 3 | And the utterance of my *lips* a place of rejoicing? | ומזל שפתי במכון רנה | 8 |

An example of a longer anatomical list can be found in 1QH[a] 16.33–37 of *Hodayah* 16.5–17.36. In this list the body parts compare the author's affliction to someone trapped in Sheol. Each colon progressively describes the condition of his broken body and how each part has become powerless to extricate himself from his predicament.[846]

**Table 115: Anatomical List (1QH[a] 16.33–37 of *Hodayah* 16.5–17.36)**

| | | | |
|---|---|---|---|
| 1 | And my *heart* is poured out like water | וינגר כמים לבי | 33 |
| 2 | And my *flesh* melts like wax | וימסֹ כדונג בשרי | 33-34 |
| 3 | And the strength of my *loins* turns to calamity | ומעוז מותני היה לבהלה | 34 |
| 4 | And my *arm* is dislocated from its *joint* | ותשבר זרועי מֹקניה | 34 |
| 5 | And I cannot wave my *hand* | וֹל[א]ֹין להניף יד | 34 |
| 6 | My *leg* is caught in a fetter | וֹרגלי נלכדה בכבל | 35 |
| 7 | And my *knees* walk like water | וילכו כמים ברכי | 35 |
| 8 | It is not possible to stretch a *foot* | ואין לשלוח פעם | 35 |
| 9 | There is no step in sound of my *foot* | ולא מצעד לקול רגלי | 35 |
| 10 | And the strength of my *arm* is bound with fetters of hindrance | וֹחזוק זרועי רותקו בזקי מכשול | 36 |
| 11 | And though you made the *tongue* in my *mouth* strong and without restraint | ולשון הגברתה בפי בלא נאספה | 36 |
| 12 | I cannot lift up my voice | ואין להרים קול | 36-37 |

This list invokes twelve parts of the speaker's body: heart, flesh, loins, arm, joint, hand, leg, knees, foot, arm, tongue, and mouth. Typically each colon contains one body part, although there is are exceptions where one colon contains none and two cola contain two parts. The cola are also syntactically parallel: each colon begins with a *waw* conjunction and contains one verb if it is a verbal clause.

[846] Hughes characterizes this as the "bodily weakness" of the author which "elaborates on the theme of no strength introduced in the opening stanza." She describes this collection of anatomical parts a "bodily theme" but makes no mention of a list (*Scriptural Allusions*, 161).

This scene of bodily torment of the author is contrasted with the image created by another subsequent anatomical list in 1QH[a] 17.30–31in the same *Hodayah* (16.5–17.36), which describes God's providential care over the author.

**Table 116: Anatomical List (1QH[a] 17.30–31 of *Hodayah* 16.5–17.36)**

| | | | |
|---|---|---|---|
| 1 | For you have known me from (the time of) my father | כי אתה מאבי ידעתני | 29-30 |
| 2 | and from the womb [you have sanctified me] | ומרחם [הקדשתני] | 30 |
| 3 | [and from the belly] of my mother you have produced me | [ומבטן] אמי גמלתה עלי | 30 |
| 4 | and from the breasts of the one who conceived me your compassion has been on me | ומשדי ה֯ריתי רחמיך לי | 30-31 |
| 5 | and in the bosom of my wet nurse your [kindness] was great | ובחיק אומנתי רֹ֯ב [חסד]יכה | 31 |
| 6 | and from my youth you have appeared to me in the wisdom of your judgment | ומנעורי הופעתה לי בשכל משפטכה | 31 |

This list is not only describing the various body parts associated with the birth and infancy of the author, but it is also a chronological progression of events from before his conception to early childhood. It begins with God knowing him from the time of his father, which is a reference to the period of time before his conception. The list proceeds with a progression from his conception in the mother's uterus, growth in her womb, breast feeding during infancy, growth to a toddler (with his wet nurse), and finally his maturation into a young child.[847] This chronological progression also extends into adulthood and old age in this same strophe after the conclusion of this list.[848] Through each of these steps the author affirms that God has been with him. Similar to the previous list there is some regularity (syntactic parallelism) to how each colon is introduced: each of the different parts of the body is introduced by a prepositional phrase which is usually מן. A similar list can be found in 1QH[a] 15.23–25 of *Hodayah* 15.29–36, which also draws upon the imagery of an infant.

[847] The imagery used for birth here is much different than in *Hodayah* 11.1–18, where womb is described metaphorically as a "furnace" כור. This is perhaps due to the different focus on the pain and crisis of childbirth illustrated in this *Hodayah*. See Bergmann, *Childbirth as a Metaphor*, 184–89; 208–13. In *Hodayah* 16.5–17.3, on the other hand, the focus is on the deliverance and providential care over the author, so imagery evoking the trauma of childbirth is minimized with the usage of terms like "belly" בטן or "womb" רחם to describe the womb.

[848] Hughes states that "in this stanza the speaker declares God's support and deliverance from youth, unto this day, and unto old age" (*Scriptural Allusions*, 166). Images of parental nurturing pervade this last section of the *Hodayah*. In the last strophe of this poem the parental metaphor is applied to God. The author has not known his father and has been forsaken by his mother, but God has become his surrogate mother and father (Hughes, *Scriptural Allusions*, 166–67).

These examples are not the only occurrences of anatomical lists in the *Hodayot*. Another prominent list occurs in 15.5–8 of *Hodayah* 13.22–15.8, which lists eleven parts of the narrator in a similar fashion to the previous example in 16.33–37. The main difference in this list is that it gives a detailed description of the speaker's body both internally and externally including not only the arm, joints, legs, eyes, and ears but also the internal organs of the heart, skeleton, and bowels. The list describes components of the speaker's body as they react to the sin of the wicked and the destruction that will befall them at their appointed time. The cola in this list also exhibit clear forms of parallelism between the cola.

#### 4.5.1.4 Infinitive Lists

Another prominent type of grammatical/semantic listing in the *Hodayot* is the infinitive list.[849] These lists are arranged upon syntactic and morphologic grounds. Infinitive lists are essentially a form of morphologic parallelism: in an infinitive list each colon begins with an infinitive construct (typically with a *lamed* prefix) and sometimes a *waw* conjunction. This morphologic parallelism between the cola tie the lines together and also help to direct the reader back to the first clause to which all the subsequent cola relate. A good example of this is 1QH[a] 6.20–21 of *Hodayah* 5.12–6.33. In the introductory clause of this list the poet describes how God places understanding in the heart of his servant *so that he can do* each of the described actions in the list.

**Table 117: Infinitive List (1QH[a] 6.20–21 of *Hodayah* 5.12–6.33)**

| | | | |
|---|---|---|---|
| 1 | have insight into all these things, | להשכיל בכול אלה | 20 |
| 2 | under[stand your council], | להת[בונן בעצתכה][850] | 20 |
| 3 | persevere against acts of wickedness, | ולהתאפק על עלילות רשע | 20 |
| 4 | bless with righteousness all who choose your will, | ולברך בצדק כול בוחרי רצונך | 20-21 |
| 5 | [choose all th]at you love, | [לבחור בכול א][851]שר אהבתה | 21 |
| 6 | and abhor all that [you hate]. | ולתעב את כול אשר [שנאתה] | 21 |

[849] Kittel, *Hymns of Qumran*, 59, 159. Kittel also points out the existence of infinitive lists in her analysis of the poetic techniques of the *Hodayot*.
[850] Following Puech. É. Puech, "Quelques aspects de la restauration du Rouleau des Hymnes," *JJS* 39 (1988): 55.
[851] Following Licht and Dupont-Sommer. J. Licht, מגילות ההודיות (Jerusalem : Bialik Institute, 1957), 121; A. Dupont-Sommer, *Le livre des Hymnes découvert près de la mer Morte : traduction intégrale avec introduction et notes* (Semitica 7; Paris : Adrien-Maisonneuve, 1957), 63.

Each colon is a purpose clause relating back to the initial clause אֲדוני הנותן בלב [ברוך אתה] עבדֹּךָ בִּינה "blessed are you O Lord, the one who places understanding in the heart of your servant." This syntactic subordination, taken together with the morphologic parallelism, activate these cola as an infinitive list. Other examples of infinitive lists can be found in lines 1QH[a] 14.13–15 of *Hodayah* 13.22–15.8 and 1QH[a] 19.13–17 of *Hodayah* 19.6–17.

Listing as a poetic device in the *Hodayot* functions to relate the cola within lines to one another as well as to the surrounding cola and lines. For example, the bicolon line (1QH[a] 6.21) that comes at the end of the list in 1QH[a] 6.20–22 of *Hodayah* 5.12–6.33 semantically connects it to the other lines in the strophic list.

**Table 118: Bicolon Line (1QH[a] 6.21 of *Hodayah* 5.12–6.33)**

| | | | |
|---|---|---|---|
| 5 | choose all that you love | [לבחור בכול א]שׁר אהבתה | 21 |
| 6 | and abhor all that you hate | ולתעב אֹתֿ כֹּוֹל אשר [שנאתה] | 21 |

This is a self-contained bicolon line with parallelisms between the cola, but when it is connected to the list it takes on additional semantic parallelisms that broadened the connotation of the bicolon line beyond the line itself. Thus, choosing properly flows from a correct understanding of God because this last couplet relates back to the initial introduction of the list. The listing also relates this couplet to the previous lines causing it to gain even more connotations through its connectedness.

This is also seen in the anatomical list in 1QH[a] 17.30–31 of *Hodayah* 16.5–17.36 which formed a chronological progression of events from before the author's conception to his time of early childhood. In the example at hand in 1QH[a] 6.20–22 of *Hodayah* 5.12–6.33, insight (colon 1) leads to understanding (colon 2), which in turn leads one to persevere against acts of wickedness through the proper frame of mind (colon 3), which will also cause one to both bless the righteous (colon 4) and curse the wicked (colon 5). A list is not only a complex set of grammatical and syntactical parallelisms, but a literary device that can create a complex semantic train of thought between the cola.

### 4.5.2 ELLIPSIS

Verbal ellipsis within lines and across lines is prominent in the *Hodayot* and is one of the major methods to denote syntactic dependence. Syntactic dependence is also often achieved by

the use of relative and dependent clauses or appositional phrases.[852] According to William's statistical analysis of the *Hodayot*, verbal ellipsis within lines is the most common form of ellipsis (compared to ellipsis of subject or prepositional phrases) in the *Hodayot*, counting for roughly 1/3 of all cases.[853] Overall, 49% of bicolon lines and 61% of tricolon lines in the *Hodayot* contain ellipsis of the subject, verb, or a prepositional phrase.[854] Williams also compared the frequency of ellipsis within bicolon and tricolon lines in the *Hodayot* to early poetry in the HB, Isaiah 1–18, and Isaiah 40–45.[855] His data show that there is no grave discrepancy in the quantity of ellipsis *within lines* between the these biblical poetic texts and the *Hodayot*.[856]

Ellipsis of a subject or verb *across line boundaries* is quite common in the *Hodayot*.[857] One characterization that E. Reymond makes concerning the parallelism of the non-Masoretic Psalms (11QPs$^{a}$) is that verbal ellipsis across lines is more common in the non-Masoretic psalms than in the biblical psalms.[858] Ellipsis across line boundaries is especially prominent in the use of lists, but also appears throughout the *Hodayot* as a method to link cola together within a line. A few examples from the *Hodayah* examined in this chapter can be found in: 1) cola 1a, 1b and 2a of strophe 6 (1QH$^{a}$ 11.30–31), which contain ellipsis of the subject across line boundaries; and 2) cola 1–4 of strophe 5 (1QH$^{a}$ 11.28–29), which contain verbal ellipsis across line

---

[852] Reymond also points out the tendency in 11QPs$^{a}$ to indicate syntactic dependence with verbal ellipsis. See E. Reymond, *New Idioms within Old: Poetry and Parallelism in the non-Masoretic Poems of 11Q5 (=11Ps$^{a}$)* (SBLEJ 31; Atlanta: Society of Biblical Literature, 2011), 192. When syntactical dependence between verses occurs in the biblical Psalms, he adds, it usually is achieved through other means such as an appositional phrase or dependent or relative clauses (*New Idioms*, 192).

[853] Williams, "Parallelism in the *Hodayot*," 813. It should also be noted that subjects and prepositional phrases, according to William's analysis, are elided nearly as often.

[854] Williams, "Parallelism in the *Hodayot*," 812.

[855] Williams, "Parallelism in the *Hodayot*," 812. For his comparison, Williams uses the data of S. Geller for "early biblical poetry," J. Worgul for Isaiah 1–18, and M. Elliot-Hogg for Isaiah 40–45. Geller, *Parallelism in Early Biblical Poetry*, 231–365; J. Worgul, "Parallelism in the Poetry of Isaiah 1–18" (Ph.D. diss., Dropsie College, 1986), 517, 541; M. Elliot-Hogg, "The Poetry of Isaiah 40–45: A Typology of Parallelism" (Ph.D. diss., Dropsie College, 1986), 523, 557. For a list of texts considered "early biblical poetry" see Geller, *Parallelism in Early Biblical Poetry*, 53.

[856] In Early Poetry ellipsis occurs in bicolon lines 58% and in tricolon lines 71% of the time. In Isaiah 1–18 ellipsis occurs in bicolon lines 42% and in tricolon lines 34% of the time. In Isaiah 40–45 ellipsis occurs in bicolon lines 53% and in tricolon lines 60% of the time. In 1QH$^{a}$ ellipsis occurs in bicolon lines 49% and in tricolon lines 61% of the time (Williams, "Parallelism in the *Hodayot*," 812).

[857] For example, the elliptical usage of the subject נחלי בליעל from colon 1a, strophe 6 (1QH$^{a}$ 11.30) is found within line 3, strophe 6 (line 3; 1QH$^{a}$ 11.32), as well as colon 1a of strophe 7 (1QH$^{a}$ 11.32–33). This is only one example, but examples of ellipsis *across line boundaries* of subjects, verbs and prepositional objects in the *Hodayot* could be multiplied for pages. Reymond also commented on the prominence of ellipsis across line boundaries in 11QPs$^{a}$ characterizing it as "the most peculiar feature of these texts" compared to biblical Psalms (*New Idioms*, 192).

[858] Reymond, *New Idioms*, 192.

boundaries. More study needs to be done here before any firm conclusions can be made, but my impression is that ellipsis across line boundaries increases in frequency in the *Hodayot* compared to the Psalms and Proverbs. This increase may be a stylistic feature of the *Hodayot*, or a part of the broader development of poetry in the DSS.

Despite the prevalent use of ellipsis, many of the lines in the *Hodayot* contain radically unbalanced cola. Ellipsis is common in biblical poetry and is an essential feature of Hebrew poetry that is related to balance and terseness. In Hebrew poetry verbal ellipsis is often associated with "ballasting" [859] because additional components have to be added to the cola which elliptically used some component of its corollary colon to balance the colon with its partner.[860] This is based on an assumption that in Hebrew poetry the cola are balanced.[861] In contrast to this, balance does not seem to be a prominent factor in the use of ellipsis in the *Hodayot* yet this familiar poetic device is pervasive. Line 2 of strophe 2 in the *Hodayah* examined in this chapter are an appropriate example.

**Table 119: 1QH[a] 11.23–24 of *Hodayah* 11.20–37**

| | | |
|---|---|---|
| 2. And you cast for man an eternal lot with the spirits of knowledge; | ותפל לאיש גורל עולם עם רוחות דעת | 23-24 |
| To praise your name [rejoicing] together, | להלל שמכה ביחד [רנה] | 24 |
| To tell of your wondrous deeds before all your works. | ולספר נפלאותיכה לנגד כול מעשיכה | 24 |

In line 2 of this strophe the second and third colon are dependent upon the first colon and elliptically use the main verb of its clause. However, this ellipsis is not used so that additional elements can be added to the following lines without disrupting the "balance" between the lines. The second line, even though it employs ellipsis, is shorter than its two partners and ellipsis is not being used to "balance" cola.

[859] Concerning "verbal gapping" as an essential feature of poetry see M. O'Connor, *Hebrew Verse Structure* (Winona Lake: Eisenbrauns, 1980), 124. However, O'Connor overextends the evidence a bit, which becomes clear in Kugel's criticism. See J. Kugel, *The Idea of Biblical Poetry: Parallelism and its History* (Baltimore: Johns Hopkins Press, 1981), 322.
[860] Watson, *Classical Hebrew Poetry*, 343.
[861] W. Holladay, "The Recovery of the Poetic Passages of Jeremiah," *JBL* 85 (1966): 407–8.

### 4.5.3 KEYWORDS AND REPETITION

One aspect of the poetry of the *Hodayot* that has contributed to its negative assessment is its repetitive style.[862] Words and phrases are multiplied within the *Hodayot* to the extent that they appear redundant and generate an impression of an uncreative style. Reymond, as well, pointed out that the non-Masoretic Psalms displayed a penchant for repeating common words.[863] I would argue that the repetition is not a by-product of a lack of ingenuity or dull style, but rather an intentional poetic technique of the *Hodayot*. In the eleven *Hodayot* examined the repetition of words often served to enforce and reiterate the major themes in each individual *Hodayah*. These repeated words should be understood as keywords.

Kittel also views the repetition of words as a stylistic feature used to unify individual *Hodayot*. She states that, "in most of these hymns there is a link word or words found throughout the hymn."[864] Oftentimes, their prominence within the *Hodayah* is signaled in the first strophe or lines of the *Hodayah*. Keywords are "carried from the opening unit all the way to the close of the poem."[865] The reptition of keywords, introduced in the opening unit, is a device which is also found in biblical poetry. P. van der Lugt's study of Job shows that in the macrostructure of the speech cycles the "verbal repetitions in the opening units are for the most part fully integrated into the formal structure of the poems. Regularly they show responsions [i.e., lexical parallelism] with the end of the succeeding cantos."[866]

Repetition of words from the opening strophe encourages thematic coherence in several *Hodayot*. In *Hodayah* 10.22–32, for example, נפש is used six times and חסד, שוא and בבריתכה are used twice. These are the most repeated nouns in this *Hodayah* which correspond to the overall theme introduced in the beginning of the first strophe. In *Hodayah* 15.29–36 אמת is repeated three times and לפניכה is repeated four times. In this particular hymn the word אמת comes at the beginning of the first line, and is repeated at the beginning of the next three successive strophes. Other examples include *Hodayah* 19.6–17 which repeats סוד, כבוד and פלא

[862] See §4.1 for a discussion of the negative views of previous scholarship.
[863] Reymond, *New Idioms*, 189. He pointed out that ישע, צדק, חסד, כבד, זכר, ברך and עשה were some of the most prominent roots that were repeated throughout. Reymond's work may indicate that the use of repetition is not necessarily a stylistic device of the *Hodayot*, but rather a part of the development of poetic expression in the poetry of the DSS. More work needs to be done on other poetic texts before any firm conclusions can be drawn.
[864] Kittel, *Hymns of Qumran*, 171.
[865] Kittel, *Hymns of Qumran*, 171.
[866] P. van der Lugt, *Rhetorical Criticism and the Poetry of the Book of Job* (OtSt 32; Leiden: Brill, 1995), 469.

three times and אמת five times (these are the most repeated words in this *Hodayah*) and are also contained in the first and second lines. In *Hodayah* 10.5–21 the keywords אמת, לבב and פשע which are repeated at least three times in this *Hodayah* also occur in the introductory strophe. *Hodayah* 12.6–13.6 also contains the most repeated words of the *Hodayah* in the introductory two lines. לב and עם (both used nine times), the verbal root of פנה (used eight times), and ברית (used six times) are all contained in the introductory lines. Lastly in *Hodayah* 16.5–17.36 repeats the word "water" and is organized around the theme of "water in the world": מים (total twelve times) and עולם (total nine times) both occur in the first strophe.

Keywords can also signal a decisive turning point in the composition. This was seen in the *Hodayah* considered in this chapter (1QH[a] 11.20–37), which contained two distinctive parts. As several commentators have noted, beginning with strophe 6 (1QH[a] 11.30), "it is as if a new poem has begun" and a "completely different vocabulary is introduced."[867] This turning point in the hymn was achieved, in part, by the repetition of new keywords in the last half of the poem. Keywords also thematically organize strophes within the poem and can be used to demarcate strophic boundaries. For example, strophe 5 (1QH[a] 11.13–17) of *Hodayah* 11.6–19 exclusively contains המון three times throughout the strophe. This repetition serves to unify the strophe and topically delimit strophic boundaries.

Keywords also can be clustered in places other than the introduction within the *Hodayah*. This observation is what led Thiering to hypothesize the existence of what she called "gather-lines" as discussed above.[868] In theory certain lines gathered terms from the surrounding lines (e.g., 11. 24 [gathers words from 21–23], 11.14 [gathers words from 15–18], 11.27 [gathers words from 18–20], and 11.12 [gathers words from 8–11]). I am skeptical of the technique of a "gather line" but instead see this as a result of the general phenomena of repetition throughout the *Hodyaot*. For example in *Hodayah* 13.7–21 נפש is used six times, and חרב, עזב, and ארי are used three times. Additionally, strophe 6 line 1 (1QH[a] 13.15) of *Hodayah* 13.7–21 repeats three of the keywords used throughout this poem: חרב, נפש, and ארי. Thus, strophe six (1QH[a] 13.15–17) encapsulates the key themes of this *Hodayah* but I do not consider line 1 as a "gather-line." Keywords are gathered together in the introductions, as well as in various places within the poem, for emphasis of a theme or idea the poem wishes to propound.

[867] Kittel, *Hymns of Qumran*, 71–72; Hughes, *Scriptural Allusions*, 218–19; Newsom, *Symbolic Space*, 260.
[868] Thiering, "The Poetic Forms," 190–91. See §4.2.3. Kittel calls this a "double line" (*Hymns of Qumran*, 172).

The fact that this repetition is a poetic technique, rather than simply a lack of poetic artistry is evident in the highly complex word choice made elsewhere in the *Hodayot*. For example, in *Hodayah* 13.7–21, although אריות is used three times throughout the *Hodayah*, there are two other forms of "lion" used (לביאים,כפירים) which demonstrate that the author did have a wide ranging vocabulary and chose to repeat certain words at particular points.[869] More importantly, as William's study has shown, there is a strong tendency to avoid "repetitions of the same non-particle word in parallelism in consecutive lines of the *Hodayot*."[870] This tendency is so ingrained in the style of the *Hodayot* that repetition is avoided in consecutive lines of biblical quotations.[871] Instead a synonym will be substituted for one of the repeated words. Therefore, repetition in the *Hodayot* is not the characteristic of a hackneyed haphazard poetry; rather, it is a precise poetic device that creates thematic coherence. Overall, as Williams has concluded, repetition in the *Hodayot* takes place in non-consecutive lines and is used to "bind together basic units of two more lines."[872] I would broaden William's comments and add that repetition also binds together strophes and each *Hodayah* as a coherent composition.

## 4.6 Structure of the Hodayot

### 4.6.1 Cola and Lines

Another feature of the poetry of the *Hodayot* is the wider variety of line-types and strophic structure than in biblical poetry. Dutch scholarship has done an enormous amount of quantifiable poetic analysis of line and strophe in biblical poetry, which is invaluable for comparison of line-forms in the poetry of the Bible and the *Hodayot*.[873] Fokkelman, in

---

[869] Another example is the variety of terms found to describe the womb. *Hodayah* 11.3–19, which includes an elaborate metaphor of childbirth avoids the common terms for womb such as terms like "belly" בטן or "womb" רחם (1QH$^a$ 17.30–31 of *Hodayah* 16.5–17.36). Instead *Hodayah* 11.3–19 describes the womb metaphorically with esoteric terms such as a "furnace" כור or "cervix" חבל on account of their connotation with suffering and crisis (Bergmann, *Childbirth as a Metaphor*, 186–95).

[870] Williams, "Parallelism in the *Hodayot*," 814. He finds that this only takes place in 1% of all the lines in the *Hodayot*.

[871] J. Carmignac, "Les citations de l'Ancien Testament, et spécialement des Poèmes du Serviteur, dans les Hymnes de Qumrân," *RevQ* 2 (1960): 392.

[872] Williams, "Parallelism in the *Hodayot*," 827.

[873] P. van der Lugt, *Cantos and Strophes in Biblical Hebrew Poetry* (OtSt 53; Leiden: Brill, 2006); J. Fokkelman, *Major Poems of the Hebrew Bible* (SSN 37, 41, 43 and 47; 4 vols.; Assen: Van Gorcum, 1998, 2000, 2003, and 2004); J. de Moor, "Micah 1: A Structural Approach" in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; eds. W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 172–85; M. Korpel and J. de Moor, "Fundamentals of Ugaritic and Hebrew Poetry," in *The Structural Analysis of Biblical and Canaanite Poetry* (JSOTSup 74; eds. W. van der Meer and J. de Moor; Sheffield: JSOT Press, 1988), 1–61.

particular, has shown that the bicolon line is far more prominent in biblical poetry than the tricolon line. According to his analysis 12.5% of the lines in the Psalms are tricolon, and in Job only 8% are tricolon. The vast majority of the remaining lines are bicolon, except for a few very rare occurrences of monocolon lines.[874] Proverbs contains even less with only 4% of its lines being tricolon. These figures have been independently corroborated by another study of van der Lugt, who has come to similar conclusions about the pervasiveness of the bicolon over the tricolon line in the book of Job.[875] Although Fokkelman's project is ongoing, his research has shown that in Hebrew poetry of the Bible, the preferred line type by far is the bicolon line.[876]

When one compares this evidence to a quantitative analysis of the *Hodayot* examined in this chapter, a very different picture emerges. Contrary to Carmignac's proposition, the dominant line type is still the bicolon line, but one can also note a dramatically increased use of the tricolon line compared to biblical poetry.[877]

[874] J. Fokkelman, *Reading Biblical Poetry* (Louisville: Westminster, 2001), 38.
[875] Van der Lugt, *Rhetorical Criticism*, 475, 518–520. P. van der Lugt believes there are even less tricolon lines in Job that Fokkelman does.
[876] These results were also confirmed by the studies of Geller for early biblical poetry, Worgul for Isaiah 1–18, and Elliot-Hogg for Isaiah 40–45. See Geller, *Parallelism in Early Biblical Poetry*, 231–365; Worgul, "Parallelism in the Poetry of Isaiah 1–18," 517; Elliot-Hogg, "The Poetry of Isaiah 40–45," 523. Geller concluded that 86% of lines in Early Poetry are bicolon and 14% are tricolon. For a list of texts he considered "early biblical poetry" see Geller, *Parallelism in Early Biblical Poetry*, 53. Worgul concluded that 65% of lines in Isaiah 1–18 are bicolon and 17% are tricolon. Elliot-Hogg concluded that 71% of the poetic units in Isaiah 40–45 are bicolon and 24% are tricolon. It is consequential that there is already a shift in the increased amounts of tricolon lines from 1st Isaiah to 3rd Isaiah, which may point to a diachronic development in Hebrew poetry (Williams, "Parallelism in the Hodayot," 822). This may suggest that the prominence of tricolon lines in the *Hodayot* was not a stylistic device but a development of poetic expression in LBH and Qumran Hebrew.
[877] See §4.2.2.

**Table 120: Poetic Structure of 1QH[a] 11:20–37**

| Strophe | Bicolon Lines | Tricolon Lines | Word per Colon |
|---|---|---|---|
| 1 | 2 | 0 | 4+5<br>4+9 |
| 2 | 0 | 2 | 5+5+6<br>7+4+5 |
| 3 | 3 | 0 | 7+5<br>4+3<br>6+4 |
| 4 | 1 | 1 | 4+4+5<br>6+3 |
| 5 | 1 | 1 | 4+4<br>4+4+5 |
| 6 | 2 | 1 | 7+4<br>6+7<br>5+3+4 |
| 7 | 2 | 1 | 4+4<br>6+6<br>3+4+3 |
| 8 | 2 | 1 | 5+5<br>4+4<br>5+4+4 |

In 1QH[a] 11.20–37 , according to my poetic arrangement, 7 out of 20 lines (35%) are tricolon. This is a vast increase from what we previously noted in biblical poetry. This figure also bears out when looking at a broader data set[878] of *Hodayot*. Out of the 11 total *Hodayot* I examined, which contained a total of 296 lines, a total of 27% were tricolon and 72% were bicolon.[879] This means roughly ¼ of the lines were tricolon in comparison to 12.5% (in the Psalms) or much less than that depending upon which book you consider in biblical poetry. These figures were also corroborated by another study independently of my own, which

[878] These data are derived from my own poetic analysis of the aforementioned selected texts from the *Hodayot*. Their poetic arrangement is included in Appendix B. The data set includes 11 *Hodayot* in total: 1QH[a] 10.5–10.2; 10.22–32; 11.6–11.19; 11.20–37; 12.6–13.6; 13.7–21; 13.22–15.8; 15.9–28; 15.29–36; 16.5–17.36; 19.6–17.
[879] See Appendix B.

analysed the line types of the entire *Hodayot*. Williams concluded that 29% are tricolon lines and 63% are bicolon lines.[880] Overall, the tricolon line was used more in the *Hodayot* than in biblical poetry.

When one turns to an analysis of the colon in the *Hodayot* there is also a radical departure from the terseness of biblical poetry in the Psalms and Proverbs. The length of the colon, and by extension the line, in the *Hodayot* is radically longer than in biblical poetry.[881] As Kittel pointed out, in the *Hodayot* it is more common to have four to five words per colon and even six-word cola are not uncommon.[882] There are also bountiful examples of lines which extend even longer.

My own quantitative analysis supports Kittel's claims. Out of the total of 664 cola examined in my data set the average colon length was four to five words per colon (4.25 words per colon to be exact).[883] This does not mean that there are not *Hodayot* with an average longer or shorter line. In the eleven *Hodayot* that I examined only one fell just below a four word per colon average (*Hodayah* xvi.5-xvii.36 with a 3.95 word per colon average). The majority fell between the range of 4.2 and 4.5 words per colon throughout the *Hodayah* under consideration. This means that overall 24% of the cola examined contained three words, whereas 28% contained four, and 23% contained five. The next largest percentage (10%) was six words per colon.[884]

Ultimately, the line length in the *Hodayot* is not just longer than in biblical poetry, but it is more properly understood as having more *variance* than biblical poetry in the Psalms, Job, and Proverbs. There are also plentiful examples of shorter colon and line lengths more typical of biblical poetry. Furthermore, these terse cola and lines are apposed with longer cola and lines creating uneven and unbalanced poetry. Roughly 6% of all the cola examined contained only two words and these were often juxtaposed with cola containing five or more words. This often

[880] Williams, "Parallelism in the *Hodayot*," 663.
[881] Kittel states that a normal bicolon line "is roughly twice the syllabic length of bicola in many of the canonical psalms" (*Hymns of Qumran*, 172).
[882] Kittel, *Hymns of Qumran*, 164.
[883] See Appendix B. Williams analysis also supports this conclusion. He measures lines according to grammatical units instead of words, but still concludes that there are more long lines in the *Hodayot* than in early biblical poetry and Isaiah 1–18; 40–45. "Lines of 5 or 6 grammatical units, very rare in the biblical corpora, account for 10% of the lines in the *Hodayot*. Thus, some of the terseness of biblical poetry is lost" ("Parallelism in the *Hodayot*," 826).
[884] Another interesting feature about the demarcation of the cola in this *Hodayah* is the frequency and regularity that *waw* conjunctions demarcate cola within the poem. The *waw* is used quite consistently to denote the beginning of a new colon. Out of the total of 47 cola in 1QHa 11.20–37 35 (74%) begun with a *waw* conjunction.

creates irregular colon lengths within bicolon and tricolon lines, where one colon is often a different length than the first two.[885]

A few examples will illustrate this point. Oftentimes extremely long cola can be juxtaposed with terse cola within a bicolon or tricolon line. It is not uncommon for cola within a bicolon or tricolon line to contain a difference of 2–4 words. This discrepancy in length can also be seen in tricolon lines as well.

**Table 121: 1QH[a] 11.21–22 (Strophe 1, Line 2 in *Hodayah* 11.20-37)**

| | |
|---|---|
| 21 | ואתהלכה במישור לאין חקר |
| 21-22 | ואדעה כיא יש מקוה לאשר יצרתה מעפר לסוד עולם |

2. I will walk about on a plain without searching,
For I know there is hope for that which you formed from dust to an eternal community.

**Table 122: 1QH[a] 12.19–20 (Strophe 5, Line 1 in *Hodayah* 12.6–13.6)**

| | |
|---|---|
| 19 | כי אתה אל תענה להם |
| 19-20 | לשופטם בגבורתכה [כ]גלוליהם וכרוב פשעיהם |

1. But you, O God, will answer them,
in order to judge them in your might [according] to their idols and many sins.

**Table 123: 1QH[a] 19.15–16 (Strophe 6, Lines 5–6 in Hodayah 19.6–17)**

| | |
|---|---|
| 15 | להרים מעפר תולעת מתים לסוד אֹ[מתכה] |
| 15 | ומרוח נעוה לבינתכָה |
| 16 | להתיצבֹ במעמד לפניכה עם צבא עד |
| 16 | ורוחו[ת עולם] |

5. To raise a maggot from dusty corpses to the council of [your tru]th,
And a perverse spirit to your understanding.
6. To set him in service before you with the eternal host,
and the spir[its of eternity].

[885] Carmignac, "Étude sur les procédés poétiques," 518, 520; Kittel, *Hymns of Qumran*, 172.

**Table 124: 1QH[a] 15.9–10 (Strophe 2, Line 1 in *Hodayah* 15.9–28)**

| | |
|---|---|
| 9 | כי סמכתני בעוזכה |
| 9-10 | ורוח קודשכה הניפותה בי בל אמוט |

1. For you supported me with your strength
   And your holy spirit you have extended to me lest I fall

**Table 125: 1QH[a] 10.12–13 (Strophe 5, Line 1 in *Hodayah* 10.5–21)**

| | |
|---|---|
| 12-13 | ואהיה על עון רשעים דבה בשפת עריצים |
| 13 | לצים יחרוקו שנים |

1. I have become a slander on the lips of the wicked because of the sin of the wicked
   those who are scornful gnash (their) teeth

Additionally this contrast can also be seen at the strophic level with the contrast of colon lengths between the lines of the strophe. In this case long bicolon lines can be juxtaposed with short bicolon lines within the same strophe. The very next line after the previous example in 1QH[a] 16.12–13 is followed by a longer tricolon line:

**Table 126: 1QH[a] 16.12–14 (Strophe 1, Lines 1–2 in *Hodayah* 16.5–17.36)**

| | |
|---|---|
| 12 | ואתה [א]ל שכתה בעד פריו ברז גבורי כוח |
| 13 | ורוחות קודש |
| 13 | ולהט אש |
| 13 | מתהפכת בל י[בוא ז]ר בּמעין חיים |
| 13-14 | ועם עצי עולם לא ישתה מי קודש |
| 14 | בל ינובב פריו עם מטע שחקים |

1. And you O God have protected its fruit through a mystery of strong warriors
   and spirits of holiness
   and a whirling flame of fire
2. So that no stra[nger might come] to the fountain of life
   nor will they drink holy water with the trees of eternity
   nor bear its fruit with the plantation of heaven

**Table 127: 1QH[a] 10.17–19 (Strophe 7, Lines 1–2 in *Hodayah* 10.5–21)**

| | |
|---|---|
| 17 | ואהיה לרוח קנאה לנגד כל דורשי חלֿ[קות] |
| 18 | [וכול] אֲנֹשי רמיה עלי יהמו כקול המון מים רבים |
| 18-19 | ומזמות בליעל [כול מ]חֲשֹבותם |
| 19 | ויהפוכו לשוחה חיי גבר |

1. I have become as a jealous spirit to all those who seek sm[ooth] (things)
   [and all] the men of deceit rage against me like the sound of many mighty waters;
2. machinations of Belial [are all] their thoughts,
   and they cast into a pit the life of a man.

**Table 128: 1QH[a] 10.24–25 (Strophe 2, Lines 1–2 in *Hodayah* 10.22–32)**

| | |
|---|---|
| 24 | והמה סוד שוא ועדת בֶּליעל |
| 24 | לא ידעו כיא מאתכה מעמדי |
| 25 | ובחסדיכה תושיע נפשי |
| 25 | כיא מאתכה מצעדי |

1. And they are an assembly of wickedness and a congregation of Belial,
   They did not know that my station is with you.
2. And that your loving kindness saved my life,
   For my steps are with you.

The main idea I wish to convey from these various examples is the sheer multifarious nature of colon length in the *Hodayot*. Colon and line lengths, at times, can be regulated by structural concerns. However, the majority of cola are governed by the needs of sense rather than rigid adherence to standardized form of a line of verse. It is poetry that, as Kraft has astutely pointed out, is "consciously geared towards what was being said."[886] Overall, the poetry of the *Hodayot* is characterized by increased verbosity and variance compared to the biblical poetry of the Psalms and Proverbs. Kittel summarizes that the effect of "poetry built on such rhythmical conventions" is "like a Rococo chapel standing next to a Quaker meeting house."[887] It is a different kind of poetry that values both economy of speech and verbosity of expression.

### 4.6.2 STROPHES

A strophe in the *Hodayot* may "formulate or explain one thought, present its cola in a clear series or list, present a work of metaphor or simile," demarcate itself by means of *parallelism*, "or constitute one syntactic unit."[888] They are often cued by clear grammatical

[886] Kraft, "Poetic Structure," 10.
[887] Kittel, *Hymns of Qumran*, 172.
[888] Fokkelman, *Reading Biblical Poetry*, 89.

indicators such as the use of independent personal pronouns,[889] infinitive phrases,[890] כי , הנה and interrogatives (e.g., מה).[891] Carmignac was the first to note that the use of the pronoun is far more common in the *Hodayot* than in biblical poetry and is often used for strophic demarcation.[892] Strophes, as we have seen in the previous analysis are often organized around complex forms of interwoven parallelism which tie the lines together as a single unit.[893]

There is a clear development from strophic structure in biblical poetry in the innovative style of poetry in the *Hodayot*. Returning to Fokkelman's analysis of strophes in biblical poetry, he concludes that the vast majority of strophes in contain two to three lines of verse. Occasionally, there are one line strophes, but they are rare. According to Fokkelman the Psalter contains 41 one line strophes, Job contains 10 one line strophes and Proverbs even less.[894] There are also rare examples of longer strophes such as four to five line strophes. The vast majority of strophes, however, are either 2 line or 3 lines in length. Overall Fokkelman has argued that the strophe in biblical poetry has a particular structure of two or three lines (typically bicolon) and rarely deviates from this pattern.[895]

The strophic structure in the *Hodayot*, by contrast, is less formalized and predictably structured. The strophic structure is not always clearly delineated.[896] Similar to biblical poetry the most popular strophe consists of 2–3 lines; however, this is not the vast majority by any means. Out of the total 86 strophes examined 15, or roughly 19% were constructed this way. More importantly than this divergence is the complex picture that emerges when considering all the other various strophic structures which exist in the *Hodayot*.

---

[889] Carmignac, "Étude sur les procédés poétiques," 523–24.
[890] Kittel, *Hymns of Qumran*, 28.
[891] Kittel, *Hymns of Qumran*, 169–70.
[892] Carmignac, "Étude sur les procédés poétiques," 524;Kittel, *Hymns of Qumran*, 162; 170.
[893] As I have shown this parallelism can involve various grammatical elements such as the use of the imperfect with *waw* conjunction and second masculine singular verbal form (Kittel, *Hymns of Qumran*, 170).
[894] Fokkelman, *Reading Biblical Poetry*, 38.
[895] Fokkelman, *Reading Biblical Poetry*, 37–38.
[896] It is not always clear 1) where a strophe begins and 2) the line-types are not always decisively discernible. For example, the end of strophe 1 and the beginning of strophe 2 is difficult to determine. For the reasons outlined in §4.4.1 I decided to place the last line ואדעה כיא יש מקוה לאשר יצרתה מעפר לסוד עולם with strophe 1. However, it could also be justifiably be placed with the following strophe. Strophic division, at times, is not made categorically clear by parallelisms or other grammatical indicators. In these cases thematic congruence and coherence aid in demarcating strophes (strophes in the *Hodayot* often formulate or explain one thought). Additionally, the division of the line-types within the strophe is not always clear-cut. For an example see §4.4.5. In those cases where strophic division is not decisively clear, the ambiguity of strophic division is often related to the increased verbosity (§4.7.1) and the decreased perceptibility of parallelism (§4.8) in the *Hodayot*.

**Table 129: Strophic Structures in the *Hodayot***

| Type/Length | Quantity | Total Percentage | Total Lines |
|---|---|---|---|
| 1 tricolon | 2 | 2.3 | 1 |
| 1 bicolon | 2 | 2.3 | 1 |
| 2 bicolon | 15 | 17.4 | 2 |
| 2 tricolon | 3 | 3.4 | 2 |
| 1 bicolon+1 tricolon | 9 | 10.4 | 2 |
| 2 bicolon+1 tricolon | 11 | 12.7 | 3 |
| 3 bicolon | 11 | 12.7 | 3 |
| 3 tricolon | 1 | 1.1 | 3 |
| 4 bicolon | 5 | 5.8 | 4 |
| 2 bicolon+2 tricolon | 4 | 4.6 | 5 |
| 3 bicolon+1 tricolon | 2 | 2.3 | 4 |
| 5 bicolon | 3 | 3.4 | 5 |
| 4 bicolon +1 tricolon | 5 | 5.8 | 5 |
| 6 bicolon +1 tricolon | 1 | 1.1 | 7 |
| 4 bicolon +2 tricolon | 1 | 1.1 | 6 |
| 4 bicolon +3 tricolon | 2 | 2.3 | 7 |
| 1 bicolon +2 tricolon | 1 | 1.1 | 3 |
| 1 bicolon +3 tricolon | 1 | 1.1 | 4 |
| 5 bicolon +1 tricolon | 1 | 1.1 | 6 |
| 1 bicolon +6 tricolon | 1 | 1.1 | 7 |
| 6 bicolon | 1 | 1.1 | 6 |
| 3 bicolon +4 tricolon | 2 | 2.3 | 7 |
| 6 bicolon+2tricolon | 2 | 2.3 | 8 |

The picture that emerges from these data is chaotic compared to Fokkelman's tidy analysis of strophes in biblical poetry. The strophe in the *Hodayot* are oftentimes much longer than their biblical counterpart. Additionally, the structure of the strophe is much more complex containing a variety of combinations of bicolon and tricolon lines.

At first glance this creates a textual consistency that is less refined and chaotic compared to biblical poetry. However, the increased variety of strophic structure and length is a ramification of the style of the poetry of the psalmic poetic style. Strophes in the *Hodayot*, upon inspection, are not haphazard creations devoid of internal cohesion. There is conscious poetic artistry in the poetic structure on a colic, line and strophic level within the *Hodayot*. The

evidence of conscious attention to structure is especially apparent in the consistent use of a formulaic antiphon in each *Hodayah*.

One of the key features of the *Hodayot* noticed early on by commentators is the repetition of opening lines at the beginning of each *Hodayah*.[897] These acted as introductions or antiphons and both Carmignac and Kittel argued that on account of their formulaic language they should be set apart from the poem proper.[898] Their presence should signal to the reader that there is, at least on the macro-level, a conscious attention to formulaic structural division of the *Hodayot*.

Another feature of the structure of the *Hodayot* that emerges upon close inspection is that, although the strophic lengths can be longer than in biblical poetry, at times they are regulated within a *Hodayah*. Some *Hodayot* will contain a preponderance of one particular strophic construction. The *Hodayah* that was considered in this chapter, for example, contains only 2 and 3 line strophes (except for the list in strophe 5) similar to biblical poetry. Other examples of *Hodayot* which include predominantly 2–3 line strophes include: $1QH^a$ 10.5–21; 10.22–32, 11.6–19, 12.7–21, and 15.29–36. *Hodayot* which contain a preponderance of longer 4–5 lines strophes include: $1QH^a$ 12.6–13.6, 13.22–15.8, and 16.5–17.36.

Another formal feature of strophes in the *Hodayot* that has already been recognized by Carmignac is the presence of the same number of lines, or a particular pattern of number of lines in alternating strophes, throughout the *Hodayah*.[899] This formal feature is not nearly as regular as Carmignac suggests, but there are quite a few examples which ostensibly suggest that this organization is a product of design. At time these patterns can be chiastic. The fifth strophe ($1QH^a$ 15.21–23) of *Hodayah* 15.9–28 forms a 434/434 chiastic pattern of colon lengths throughout its three bicolon lines:

[897] Carmignac, "Étude sur les procédés poétiques," 527; Kittel, *Hymns of Qumran*, 155–58
[898] Carmignac, "Étude sur les procédés poétiques," 527; Kittel, *Hymns of Qumran*, 155–58.
[899] Carmignac, "Étude sur les procédés poétiques," 527.

**Table 130: Chiasm in Strophe 5 (1QH[a] 15.21–23) of *Hodayah* 15.9–28**

| | | | | |
|---|---|---|---|---|
| 1 | 4 | But I will depend upon the greatness of [your compassions], | ואני נשענתי ברֹוב [רחמיכה] | 21 |
| | 3 | and [upon the multitude] of your mercy I will await; | [ולהמון] חסדכה אוחיל | 21 |
| 2 | 4 | In order to bloom like a plant and grow like a shoot, | להציץ כֹּמֹּטע ולגדל נצר | 21-22 |
| | 4 | to seek refuge in (your) strength and be [strengthened in your station]. | להעיז בכוח ולֹ[החזיק מעמד] | 22 |
| 3 | 3 | [By] your righteousness you have stationed me in your covenant | [ב]צֹּדקתכה העמדתנֹי לבריתכה | 22-23 |
| | 4 | I have held fast to your truth and stren[gthened myself in your mercy] | ואתמוכה באמתכה ואת[חזקה בחסדיכה][900] | 23 |

Another type of strophic structure is reflected in the repetition of a clear pattern of words per colon. An example of this can be found in strophe 5 (1QH[a] 19.11–13) of *Hodayah* 19.6–17. This strophe repeats the particular pattern of colon lengths (4+4+3) twice throughout its three bicolon lines:

**Table 131: Repetition in Strophe 5 (1QH[a] 19.11–13) in *Hodayah* 19.6–17**

| | | | | |
|---|---|---|---|---|
| 1 | 4 | For all glory is with you, | וכול כבוד אתכה הוא | 11 |
| | 4 | and in your anger is all the judgments of punishments. | באפכה כול משפטי נגע | 11 |
| 2 | 3 | And in your goodness is forgiveness, | ובטובכה רוב סליחות | 12 |
| | 4 | and your mercy is for all the sons of your good will. | ורחמיכה לכול בני רצונכה | 12 |
| 3 | 4 | For you made them know (this) in the counsel of your truth, | כי הודעתם בסוד אמתכה | 12 |
| | 3 | And you made them wise in your wonderful secrets. | וברזי פלאכה השכלתם | 13 |

There are also examples of identical (or nearly exact) number of words per colon throughout a strophe. An example of this can be found in strophe 7 (1QH[a] 17.4–6) of *Hodayah* 16.5–17.36. In this example the majority of lines within this strophe contain three words per colon.

[900] This is my reconstruction.

**Table 132: Repetition in Strophe 7 (1QH[a] 17.4–6) of *Hodayah* 16.5–17.36**

| | | | | |
|---|---|---|---|---|
| 1 | 3 | […] breakers of death | משברי מות[...] | 4 |
| | 3 | and Sheol upon my couch | ושאול על יצועי | 4 |
| 2 | 3 | My bed cries out in lamentation | ערשי בקינה תשא | 4 |
| | 3 | and [my pall]et with the sound of sighing | וֹמ[טתי] בקול אנחה | 4 |
| 3 | 3 | My eyes are like a moth in a kiln | עיני כעש בכבשן | 5 |
| | 3 | and my tears are like streams of water | ודמעתי כנחלי מים | 5 |
| 4 | 3 | My eyes are destroyed from rest | כלו למנוח עיני | 5 |
| | 4 | and my strength stands far off from me | וֹ[מעוז]י עמד לי מרחוק | 5-6 |
| | 2 | My life is on the edge | וחיי מצד | 6 |

This repetition also occurs in longer colon lengths as well. For example, strophe 5 (1QH[a] 12.19–23 of *Hodayah* 12.6–13.6 predominantly contains five words colon:

**Table 133: Repetition in Strophe 5 (1QH[a] 12.19–23) of *Hodayah* 12.6–13.6**

| | | | | |
|---|---|---|---|---|
| 1 | 5 | But you, O God, will answer them | כי אתה אל תענה להם | 19 |
| | 5 | In order to judge them in your might [according] to their idols and many sins | לשופטם בגבורתכה [כ]גלוליהם וכרוב פשעיהם | 19-20 |
| 2 | 6 | So that those who have left your covenant will be caught in their own machinations | למען יתפשו במחשבותם אשר נזורו מבריתכה | 20 |
| | 5 | And you will cut off all men of deceit in ju[dgme]nt | ותכרת במ[שפ]ט כול אנשי מרמה | 21 |
| | 5 | And seers of errors will no longer be found | וחוזי תעות לא ימצאו עוד | 21 |
| 3 | 5 | For there is no hypocrisy in any of your works | כי אין הולל בכול מעשיך | 21 |
| | 4 | And (no) deceit in the plan of your heart | ולא רמיה במזמת לבכה | 22 |
| 4 | 5 | Those who are like your soul with you will stand before you forever | ואשר כנפשכה יעמודו לפניכה לעד | 22 |
| | 5 | And those who walk in the way of your heart will be established to eternity | והולכי בדרך לבכה יכונו לנצח | 22-23 |

It should be stressed that these examples are not indicative of the majority of strophes in the *Hodayot*, which tend to vary widely in regard to their line length within the strophe. These examples merely point out that although the strophic lengths can be longer, and the structure offers more variety, nonetheless at times they are highly structured within a *Hodayah*.

## 4.7 CHARACTERISTICS OF THE *HODAYOT*'S POETRY

### 4.7.1 UNBALANCED VERBOSE PARALLELISM

As a result of the variegated nature of colon length and strophic structure in the *Hodayot*, the forms of parallelism that emerge in the *Hodayot* are highly complex. Some scholars have characterized this parallelism as being more "loose" than biblical poetry.[901] The *Hodayot* often transforms into less balanced and more verbose language. The disparate line lengths create highly complex and interwoven forms of parallelism. This effectively reduces the perceptibility of the various forms of parallelism. The presence of longer cola, and their juxtaposition with short cola, tends to obscure parallelism,[902] because perception of linguistic equivalencies is lowered by decreased proximity.[903] The addition of intervening material between parallel words and phrases gives the *impression* that there is less parallelism.

This characteristic of the poetry of the *Hodayot* contrasts with the poetry of the Proverbs more than any other biblical book. Judged by biblical standards lines appear repetitious, chaotic, and arrhythmic. The judgment that this type of parallelism is inferior to the terse compact style of parallelism in Proverbs and Psalms is one that assumes that "less is more" when it comes to parallelism. The verbosity and unbalanced characteristics of the poetry in the *Hodayot* creates a different kind of poetry which is "inferior" only if high perceptibility is the litmus test for good poetry.

The *Hodayah* analyzed in this chapter (1QH$^{a}$ 11.20–37) offers many examples of unbalanced verbose parallelism, as the following table demonstrates.

[901] Kittel, *Hymns of Qumran*, 158.
[902] Williams states that "longer parallel units are more common in the *Hodayot*, as is whole line parallelism. Since parallelism is more easily perceived between single words than between phrases or complete sentences, the presence of long parallel units in the *Hodayot tends to obscure parallelism* [italics added]" ("Parallelism in the *Hodayot*," 828).
[903] Berlin, *Dynamics of Biblical Parallelism*, 131.

**Table 134: Strophe 1 (1QH[a] 11.20–22) of *Hodayah* 11.20–37**

| | | |
|---|---|---|
| 1. For you have redeemed my soul from the pit, and from Sheol Abbedon you raised me to eternal heights. | כי פדיתה נפשי משחת<br>ומשאול אבדון העליתני לרום עולם | 20<br>20-21 |
| 2. I will walk about on a plain without searching, | ואתהלכה במישור לאין חקר | 21 |
| For I know that there is hope for that which you formed from dust to an eternal community. | ואדעה כיא יש מקוה לאשר יצרתה מעפר לסוד עולם | 21-22 |

The two lines of this strophe exhibit semantic parallelism between cola, but the second line is more verbose than the first. This creates an imbalance between the cola on account of the markedly divergent lengths. Overall, the use of the relative pronoun אשר, אין and כיא in this strophe increases its verbosity and contributes to its asymmetry. The use of three prepositions in colon 2b also adds to its asymmetry.

### 4.7.2 MORPHEMIC FREQUENCY

Similar to biblical poetry, the *Hodayot* display a reduced use of certain grammatical units compared to biblical prose. Interestingly, the *Hodayot* show a significant reduction of the use of the definite article and the direct object marker compared to the Psalms and Proverbs. In other areas, they display comparable tendencies. The relative pronoun אשר and conjunction כי occur with virtually the same frequency in the *Hodayot* and Psalms. These results are to some degree expected concerning Proverbs, as sapiential poetry is more terse than psalmic poetry.[904] The *Hodayot*, furthermore, are modeled on some sub-genres of the Psalms.[905] The pronounced decrease in frequency of the definite article and the direct object marker in the *Hodayot* vis-à-vis the Psalms, therefore, is more significant than its reduced use compared to Proverbs. The data are especially striking when one considers the increased verbosity of the *Hodayot* compared to the Psalms in other areas: longer colon length, the increased use of *waw* conjunctions, prepositions, personal pronouns, listing, repetition and tricolon lines. The *Hodayot* are not simply more verbose than the Psalms; in some cases, the poetic expression is more terse.

[904] See §6.6.
[905] See §6.7.

**Table 135: Prose Elements in The *Hodayot* and Biblical Poetry and Prose**

| | Definite Article | Relative Pronoun אשר | Direct Object Marker |
|---|---|---|---|
| Torah[906] | 8.13% | 1.68% | 3.69% |
| Psalms | 2.98% | 0.4% | 0.58% |
| Proverbs | 2.07% | 0.13% | 0.23% |
| 1QH[a] | 0.85% | 0.5% | 0.17% |

The percentages in the table presenting prose elements or other morphemes, such as conjunctions, prepositions or *waw* conjunctions, represent the percentage of total morphemes in a particular selection. Thus, the definite article represents 8.13% of all morphemes in the Torah; whereas, it only represents 2.98% of all morphemes in the Psalms. The above table shows that some morphemic units occur with a greater frequency in the *Hodayot* than in biblical poetry, pointing towards a shift in parallelism that increases its verbosity.[907] The slight increase in the frequency of the relative pronoun presented in the table above is misleading because it is the percentage of all morphemes used. To give the reader a better picture of this increase, the Psalms are 150% larger than the extant portions of the *Hodayot*, yet the Psalms only contain twice as many uses of אשר.[908]

The *Hodayot* also contain a significant increase of other grammatical units. Biblical poetry tends to juxtapose cola without using subordinating or coordinating conjunctions. However, in contrast to this paratactic style of biblical poetry, conjunctions are used frequently in the *Hodayot*. Additionally, the *Hodayot* display a significant increase in their use of prepositions, the particles of existence (יש and אין), as well as a slight increase in their use of independent personal pronouns compared to poetry in the Psalms.

[906] For an explanation of the method of statistical analysis, consult §6.5.1 or Appendix C.
[907] Kittel, *Hymns of Qumran*, 162.
[908] There are a total of 102 uses in the Psalms and 50 uses in 1QH[a].

**Table 136: Morphemic Frequency in 1QH[a], Biblical Poetry and Prose**

| | Preposition | Personal Pronoun | *waw* Conjunction | אין | יש |
|---|---|---|---|---|---|
| Torah | 14.86% | 1.23% | 12.14% | 0.11% | 0.027% |
| Psalms | 16.6% | 1.17% | 7.82% | 0.26% | 0.002% |
| Proverbs | 13.16% | 0.76% | 9.51% | 0.42% | 0.14% |
| 1QH[a] | 19.58% | 1.52% | 12.24% | 0.85% | 0.05% |

The increased use of אין in the *Hodayot* compared to the Psalms is particularly interesting. The Psalms contain a total of 68 uses of אין and the extant *Hodayot* contain 85 uses. This is a startling increase when one factors in the relative size of these compositions. This stylistic feature of 1QH[a] is also reflected in the *Hodayah* examined in this chapter, which employed אין four times and יש once. Concerning independent personal pronouns, the statistics above also do not quite adequately convey the extent of the increase. I would describe this as a slight increase: the *Hodayot* contain nearly half the uses as the Psalms; the Psalms, however, are 150% larger.[909]

The increased use of prepositions and *waw* conjunctions is dramatic. The *Hodayot* contain about the same percentage of *waw* conjunction usage as biblical prose, with a significant increase from Psalms and Proverbs. Concerning prepositions, the data suggest that one would expect the *Hodayot* to have a higher frequency of prepositional usage than biblical prose on account of the Psalms' higher usage vis-à-vis biblical prose. However, the *Hodayot* eclipse the Psalms as well: 19.5% of all morphemes in the *Hodayot* are prepositions.

There is also a qualitative difference in the use of prepositions in the *Hodayot*. As Kittle pointed out, in general, "in the *Hodayot*, ל is preferred to אל, and ב to מן and על."[910] The preposition ב is used more often than את to denote the direct object in the *Hodayot*.[911] In some instances, verbs that use the direct object marker את in biblical Hebrew, use instead ב for the

[909] Psalms contains 298 uses, and 1QH[a] contains 151 uses.
[910] Kittel, *Hymns from Qumran*, 156.
[911] This is related to the reduced use of את and the increased use of pronominal object suffixes in the LBH and DSS in general. See E. Qimron, *The Hebrew of the Dead Sea Scrolls* (HSS 29; Harvard University Press: Cambridge, 1986), 75–76; J. Elwolde, "The Use of את in non-Biblical Hebrew Texts," *VT* 44 (1994): 170–82; R. Polzin, *Late Biblical Hebrew: Toward an Historical Typology of Biblical Hebrew Prose* (HSM 12; Missoula: Scholars Press, 1976), 28–31.

accusative in the *Hodayot*.[912] The ב is also used as a preposition with certain verbs more frequently than it is in biblical Hebrew.[913] It is difficult to ascertain if the increased use of ב is a stylistic device of the *Hodayot* or whether it should be traced to the diachronic evolution of syntax.[914] The use of "the preposition ב to introduce the object becomes extensive in Qumran texts" and it is relatively rare in late biblical texts.[915]

Semantic considerations also seem to affect the use of the prepositional object with ב in the *Hodayot* and in the DSS. J.-S. Rey has proposed that certain semantic values of the prepositional object, as well specific connotations of the verbs, typically use the prepositional object with ב in Qumran Hebrew.[916] Interestingly, his work is confirmed by the use of ב in the *Hodayot*.[917]

---

[912] Kittel, *Hymns from Qumran*, 167; Mansoor, *Thanksgiving Hymns*, 22. Examples of the ב preposition introducing the direct object in the *Hodayah* examined in this chapter include: באושי חמר תאוכל "and it consumes the foundations of clay" (1QH$^a$ 11.31); וברקיע יבשה (תאוכל) "and (it consumes) the expanse of dry land" (1QH$^a$ 11.32); and וצבא השמים יתנו בקולם "and the heavenly host sends forth their voice" (1QH$^a$ 11.36). Some examples of the use of the preposition ב to introduce the object in the *Hodayot* for verbs that typically take את in biblical Hebrew include: ואוכלה בלחם (1QH$^a$ 13.35); להתבונן במעשי פלאך (1QH$^a$ 15.35–36); כי ידעתי באמתכה (1QH$^a$ 17.9–10); ובנגיעי רציתי (1QH$^a$ 17.10); and ומול שפתי במכון רנה [ותתן] (1QH$^a$ 19.8). Examples of a prepositional object with ב that occur in the Hebrew Bible as well as the *Hodayot* include: בדברים החליקו למו (1QH$^a$ 12.8); כי לא בחרו בדרך לבכה (1QH$^a$ 12.18); ורנת יגוני הכרתה באנחתי (1QH$^a$ 13.15); and ואבחרה במשפטי (1QH$^a$ 17.10). The use of הגביר in the *hifil* with ב denoting the prepositional object is found only once in the HB (Ps 20:8), but it is more widespread in the *Hodayot*. For example, והגבירכה בי נגד בני אדם (1QH$^a$ 10.26); ולא יחשבוני בהגבירכה בי (1QH$^a$ 12.9); ובסוד פלאכה הגברתה עמדי (1QH$^a$ 12.29).

[913] For example, התיצבת is used with ב in biblical Hebrew but it is more common to use other prepositions such as על and לפני. When one compares this to its use in the *Hodayot* (and more broadly the DSS), the overwhelming majority of examples use ב (cf. 1QH$^a$ 11.22, 25).

[914] The increased use of ב may also be related to the developments in the Hebrew of the DSS rather than a stylistic trait of the *Hodayot*. T. Muraoka has also noted a similar development within Aramaic. T. Muraoka, "The Verbal Reaction in Qumran Aramaic," in *Studies in Qumran Aramaic* (AbrNSup 3; ed. T. Muraoka; Leuven: Peeters, 1992), 105. This is significant in light of Mansoor's proposition that the "use of the preposition as nota accusativi" in the *Hodayot* is a result of influence from Aramaic (*Thanksgiving Hymns*, 22). Kittel points "out that the usages of ב appear to approach usages of this preposition outlines by Segal for Mishnaic Hebrew" (Kittel, *Hymns at Qumran*, 167). Cf. M. Segal, *A Grammar of Mishnaic Hebrew* (Oxford: Clarendon Press, 1927), 171–72. However, it is also possible that the use of the prepositional object with ב is a stylistic feature of the *Hodayot* because the preference for particular prepositions is found elsewhere in other scrolls. For example, I. Young has argued that Pesher Habakkuk prefers the preposition על as a stylistic device. See I. Young, "Late Biblical Hebrew and the Qumran Pesher Habakkuk," *Journal of Hebrew Scriptures* 8 (2008): 16–18. Overall, more study on the use of prepositions in the *Hodayot* needs to be done before any firm conclusions can be made.

[915] J.-S. Rey, "On the Prepositional Object with *bet* in Late Biblical Hebrew," (paper presented at the Orion Center for the Study of the Dead Sea Scrolls twelfth International Orion Symposium, Jerusalem, December 29–31, 2008), 18. Thanks goes to Jean-Sébastien for providing me with a copy. A revised version will appear as an article in *Hebrew in the Second Temple Period: The Hebrew of the Dead Sea Scrolls and of Other Contemporary Sources* (STDJ; eds. S. Fassberg and M. Bar-Asher; Leiden : Brill, forthcoming).

[916] He argues that "in the historical evolution of the Hebrew language, verbs like בין, שכל, נבט, belonging to the semantic field of intellectual perception, present a clear syntactical evolution in their complementation. The use of

In sum, the increased frequency of אין, independent personal pronouns, the relative pronoun אשר, the *waw* conjunction and prepositions is a stylistic characteristic of the poetry of the *Hodayot* compared to the poetry of the Psalms. However, some of these changes are also corollary to historical developments in the Hebrew language. For example, the increased use of the prepositional object with ב appears to be generated by both stylistic considerations as well as the development of Hebrew (see above). Overall, the increased usage of these morphemes vis-à-vis biblical poetry generates increased verbosity in the *Hodayot* compared to poetry in Psalms and Proverbs.

### 4.7.3 Parallelisms between Cola of Adjacent Lines

One of the distinguishing features pointed out by E. Reymond in his study of the non-Masoretic psalms in 11QPs[a] is the prevalence of parallelism between and across lines and cola.[918] Parallelism across colic boundaries also occurs frequently in the *Hodayot*. Williams' analysis has concluded that "parallelism links basic units together in strophe of more than four parallel lines with greater frequency in the *Hodayot*" than in biblical poetry.[919] A few examples from the *Hodayah* examined in this chapter will illustrate this characteristic of the *Hodayot's* poetry. In the poetic analysis I argued that the cola 1a and 2a of strophe 4 (1QH[a] 11.27–28) are syntactically and morphologically parallel. Additionally, colon 1a (1QH[a] 11.27) is syntactically parallel to 2b (1QH[a] 11.28).

Another example of parallelism across lines can be found in lines 1–3 of strophe 6 (1QH[a] 30–32). For example, colon 1a (1QH[a] 11.30) is parallel with colon 1b, 2a and 2b (1QH[a] 11.30–31) forming an abba envelope patterning. There is also semantic parallelism between the three lines in this strophe which successively describes fire devouring different geologic areas of landscape. Lastly, cola 1a and 1b (1QH[a] 11.30) are also syntactically parallel to colon 2a (1QH[a]

---

the preposition ב to introduce the object becomes extensive in Qumran texts" (Rey, "On the Prepositional Object," 18).

[917] Rey summarizes his findings concerning the semantic distinction as "when the verbal object is introduced by ב, it deals primarily with theological motifs: man understanding the deeds of God, his marvels, his strength, his truth, his wisdom, [and] his mysteries" ("On the Prepositional Object," 5). His observations are confirmed by the use of the prepositional object with ב in the *Hodayot*, which is often used with רז and סוד. The verb הודע often employs the prepositional object with ב as well. For example, וברז חבתה בי (1QH[a] 13.27); וברזי פלאכה הודעתני (1QH[a] 15.30); כי ברז חכמתכה הוכחתה בי (1QH[a] 17.23); כי הודעתני ברזי פלאכה (1QH[a] 12.28); הבינותני בסוד אמתכה (1QH[a] 19.6–7); כיא הודעתה בסוד אמתכה (1QH[a] 19.12); and וברז פלאכה השכלתם (1QH[a] 19.13). In 1QH[a] 19.13 two prepositional direct objects with ב are indicated through the elliptical usage of the same verb.

[918] Reymond, *New Idioms within Old*, 193.

[919] Williams, "Parallelism in the *Hodayot*," 826.

11.30–31). Examples of parallelism across the boundary of the line such as these are illustrative of the sophisticated forms of parallelism in the *Hodayot*.

### 4.7.4 TRICOLON LINES

I have already shown above that tricolon lines occur more frequently in the *Hodayot* than in biblical poetry (specifically Psalms, Job, and Proverbs). Another feature of the parallelism of the *Hodayot* is the parallel abb patterning in tricolon lines. The abb patterning is present when: 1) the first colon of a tricolon line contains no evident semantic, morphologic, or syntactic parallelism with the other cola of its line and 2) the b and c cola of a tricolon line are parallel to one another but not parallel to the first colon of the line.[920] This creates a semantic patterning between the cola of tricolon line forming an abb pattern. Oftentimes in abb tricolon lines the second and third colon are often subordinate to the first colon and parallel to one another (abb).[921]

An example of this abb patterning was discussed in both lines of strophe 2 (1QH[a] 11.22–24) of the *Hodayah* examined in this chapter. Line 1 is an illustrative example:

**Table 137: Tricolon Strophe 2, Line 1 (1QH[a] 11.22–23) of *Hodayah* 11.20–37**

| | | | |
|---|---|---|---|
| a | 1. And a perverted spirit you cleansed from great sin; | וֹרוח נעוה טהרתה מפשע רב | 22 |
| b | To be set in service with the holy host, | להתיצב במעמד עם צבא קדושים | 22-23 |
| b | To come together into the community of the sons of heaven. | ולבוא ביחֹד עֹם עדת בני שמים | 23 |

In this line colon 1b and 1c are syntactically and morphologically parallel. Colon 1a employs a second person finite verb (טהרתה), and cola 2b–2c begin with infinitive with a ל prefix (להתיצב and ולבוא). Also, each of the infinitives which begin cola 1b and 1c function syntactically as purpose clauses continued from line 1a. Colon 1a states that God has cleansed them from great sin *in order to do* the following actions listed in cola 1b and 1c. Lastly, each of the syntactically paired constituents in cola 1b and 1c are lexically parallel to one another. Overall, this forms an abb parallelism is where the second and third colon are parallel to one

[920] Kittel, *Hymns of Qumran*, 159, 172.

[921] Williams has also come to a similar conclusion concerning abb tricolon lines in the *Hodayot*. He concludes that abb comprise 29% and aaa comprise 53% of all tricolon lines ("Parallelism in the *Hodayot*," 685–696; 808). His data concerning the prominence of aaa tricolon contradict Kittel's and my own analysis. Kittel states that "rarely are all three lines parallel" (*Hymns of Qumran*, 159). The most frequent pattern according to Kittel is abb: "Frequently the tricolon presents a more ornate pattern. The first line often contains the main clause while the second and third lines are subordinate and parallel" (*Hymns of Qumran*, 159).

another and subordinate to the first colon. This is the most predominant patterning within tricolon lines in the *Hodayot* examined in this chapter.

### 4.7.5 *AMPLEUR* AND TERSENESS

In this chapter I have endeavored to show how the style of poetry in the *Hodayot* is both traditional and innovative. The increased use of tricolon lines, the prevalence of parallelism across colic boundaries, the marked increase of certain grammatical units, and the prominence of verbose unbalanced cola are all examples of the distinctive style of the *Hodayot*. These characteristics taken together with the increased use of lists, repetition of keywords, and longer colic length are all indicative of the characteristic style of the *Hodayot* I have called *ampleur* of expression.

The most creative aspect of the poetry of the *Hodayot* is the combination of one or more of these aspects of *ampleur* with poetic style more typical of the Psalms and Proverbs. It is not *ampleur* in and of itself that makes the poetry of the *Hodayot* rich. The *Hodayot* constantly employs and contravenes conventions of biblical poetry. This creates a bold, ingenious, and highly creative mixture of new with traditional forms of poetic expression. This combination of terse balanced forms of poetic expression with *ampleur* of expression creates many lines in which terseness is juxtaposed with verbosity.

The *Hodayot*'s characteristic style of *ampleur* also affects parallelism. Kittel summarizes the "different flavor" of the *Hodayot* as due "not so much to differences in parallelism as to other stylistic and rhythmical devices."[922] She points to the increase in prepositional phrases, longer lines, the increase infinitive clauses as some of the factors. Additionally she claims that there is a decreased "use of canonical devices such as double-duty words, hendiadys," and splitting of stereotyped expressions that "marks one decisive change in the composition of Hebrew poetry."[923] I think Kittel's observations are correct, but she undervalues the changes in parallelism, which leads to a contradiction in her own analysis. Although she states that "the employment of parallelism may not be noticeably different from earlier use," she also states that "the parallelism used in the bodies of poems is both more incomplete and more elaborate, employing tricola, envelope forms, [and] alternating parallel lines."[924]

[922] Kittel, *Hymns of Qumran*, 158.
[923] Kittel, *Hymns of Qumran*, 161, 172.
[924] Kittel, *Hymns of Qumran*, 158.

These changes in the use of parallelism have profound effects on the "flavor" of poetry and in my opinion signal a decisive change in the poetry of the *Hodayot*. Kittel does not explain what she means by "more incomplete." I have not used the term "incomplete" because it assumes the priority of semantic parallelism over other forms. However, I do think Kittel's characterization is correct. "Incomplete" parallelism refers to parallel lines that have partial congruence between semantic and grammatical forms of parallelism. Thus, "incomplete" parallelism refers to the notion that the grammatical and semantic parallelism are more often incongruent in the *Hodayot* than in biblical poetry.[925] I would add that there is less parallelism between the surface structures in the *Hodayot* than in the Psalms. In other words, as Williams has noted, "rewrites are needed with greater frequency in the *Hodayot*."[926]

These are important developments in the poetry of the *Hodayot* that are, in my opinion, the cause of the negative assessments of its style. The *Hodayot* are judged to be poor poetry because the poetic expression of the *Hodayot* is less perceptible than the Psalms. Berlin's work has explained that "the more linguistic equivalencies present, the greater the perceptibility of the parallelism."[927] Thus, a "parallelism with only syntactic equivalence is less perceptible than one with syntactic and semantic equivalence."[928] Furthermore, "lines with similar surface structures are more readily perceived as parallel lines than lines with different surface structure."[929] Overall, the differences in the parallelism of the *Hodayot* leads a decreased perceptibility. The decreased proximity of parallel words and phrases due to longer lines and more intervening material, the increased incongruence between semantic and grammatical forms of parallelism, and the increase in the lack of congruence between surface and deep structure all give the impression that there is less parallelism in the *Hodayot*. There is not less parallelism; rather, parallelism is less perceptible.

[925] Williams states in his conclusion that "partial congruence between grammatical and semantic parallelism due to parallelism of grammatically divisible semantic compounds is more frequent" in the *Hodayot*. "Thus the relationship between grammatical parallelism and semantic parallelism is not quite as tight as in the biblical corpora" (Williams, "Parallelism in the *Hodayot*," 827).
[926] Williams, "Parallelism in the *Hodayot*," 827.
[927] Berlin, *Dynamics of Biblical Parallelism*, 133.
[928] Berlin, *Dynamics of Biblical Parallelism*, 133.
[929] Berlin, *Dynamics of Biblical Parallelism*, 132.

## 4.8 CONCLUSION

On the left side of the prose-poetry continuum would be poetry, which contains an immense amount of tense balanced parallelism. On the right side would be prose, which displays a relative low occurrence of terse balanced parallelism. The various types of biblical poetry and prose would fit in somewhere left or right of center on this contimuum (rather than on the periphery). This fact is the basis of Kugel's astute objections concerning the definition of poetry. Most prose contains parallelism and not all poetry contains a high incidence of terse balanced parallelism. Thus, the various books of poetry—if one were to use this model—would fit somewhere on this continuum left of the middle. The poetry of the *Hodayot*, however, with its unbalanced, verbose parallelism would be closer to prose.

I would argue, however, that conceiving the poetry of the *Hodayot* in these terms is an immense pitfall to correctly understanding its unique features. First and foremost, proper appreciation must begin with an emancipation of the *Hodayot*'s poetry from its biblical moorings. The poetry of the *Hodayot* is a different type of poetry to which the above theoretical continuum does not apply. The mixture of elements that are typically associated with prose are interspersed throughout. The poetry of the *Hodayot* is infused with elements of biblical poetry but at the same time radically different. Its longer lines, elaborately intertwined parallelisms that extend beyond the confines of the colic and line boundaries, and increased use of the tricolon lines, all point towards a shift in poetic expression.

Instead, I would urge that a better way of understanding the poetry of the *Hodayot* in comparison to biblical poetry is to redefine "poetry." Language, especially poetic expression, is constantly in flux. The need to redefine our understanding of poetry in light of changes that take place within language should not be surprising. In English, let alone any language, we cannot speak of one type of "poetry" that encompasses all types of poetry. Is Walt Whitman's free verse inferior poetry because it is dissimilar to the iambic pentameter of Shakespeare? Poetry develops over time and different forms of poetry emerge that are in tension with the established norms. Why should it be any different with the Hebrew poetry in antiquity? With this in mind, then, how would the poetry of the *Hodayot* be defined? The poetry of the *Hodayot* is characterized by the predominance of verbose unbalanced parallelism that is rich in paronomasia, vivid metaphor and allusion. Furthermore, there are many cases in the *Hodayot* where verbosity is juxtaposed with terseness: innovation with convention.

Chapter 5–6 of this dissertation are investigating whether or not any of the devices, structure, and characteristics of the *Hodayot*, can also be found in other poetic texts in the Dead Sea Scrolls. Are the poetic techniques that I categorized under the broad umbrella term of *ampleur* solely a product of the style of the *Hodayot*'s poetry? Are these poetic techniques indicative of a broader shift in the nature of Hebrew poetry during the late Second Temple period as reflected in the Dead Sea Scrolls? The answer that emerges is complex and problematic. Some of these features are also prevalent in other poetic texts, but these texts will—just as the *Hodayot*—have their own unique style of poetry that is, at times, more closely associated with biblical conventions of poetic expression than the *Hodayot*.

# CHAPTER 5: SAPIENTIAL POETRY

## 5.1 INTRODUCTION TO SAPIENTIAL POETRY

Sapiential poetry is a sub-genre found in both the Hebrew Bible and the Dead Sea Scrolls, which is primarily characterized by its didactic tone and focus on wisdom.[930] Sapiential literature is admittedly a broad category and there is a wide variety of texts in the Dead Sea Scrolls which fit under this rubric.[931] M. Goff's study on the non-biblical wisdom texts in Qumran has formulated four guidelines to help determine if a text is sapiential: 1) pedagogical intent, 2) thematic affinity with biblical wisdom, 3) common key phrases and motifs, and 4) innovations in the wisdom tradition.[932] The main innovation of wisdom in Second Temple Judaism, Goff argues, is the incorporation of elements from the apocalyptic tradition (e.g., 4QInstruction and Mysteries).[933]

The sub-genre of sapiential poetry in the Dead Sea Scrolls is delineated by both its poetic content and form. For the purposes of this dissertation, a sapiential text is identified by its content according to the guidelines proposed by Goff for sapiential literature in the Dead Sea Scrolls.[934] A poetic text is identified by its form according to the guidelines for poetry discussed in Chapter 2 (such as the predominance of terseness and parallelism).[935] Sapiential poetry in the Dead Sea Scrolls, however, should also be understood as a different kind of poetry—a sub-genre—which is distinguishable by its literary form from other types of poetry. This is true for both wisdom texts in the Bible and those in the Dead Sea Scrolls.[936]

A comparison of the devices, structure and characteristics of hymnic and sapiential poetry in the Dead Sea Scrolls is found in Chapter 6. For now, I will note its primary characteristics. The didactic tone of sapiential literature is especially suited to aphoristic speech.

---

[930] J. Crenshaw's definition of wisdom reflects this breadth. He states that "wisdom comprises self-evident intuitions about mastering life for human betterment, gropings after life's secrets with regard to innocent suffering, grappling with finitude, and quest for truth concealed in the created order and manifested in a feminine persona." J. Crenshaw, *Old Testament Wisdom: An Introduction* (Louisville: John Knox, 1998), 11.
[931] M. Goff, "Qumran Wisdom Literature and the Problem of Genre," *DSD* 17 (2010): 286–306.
[932] M. Goff, *Discerning Wisdom: The Sapiential Literature of the Dead Sea Scrolls* (VTSup 116; Leiden: Brill, 2007), 5. See also Goff, "Qumran Wisdom Literature," 286–306.
[933] Goff, *Discerning Wisdom*, 6.
[934] Goff, *Discerning Wisdom*, 6–7; idem, "Qumran Wisdom Literature," 286–306.
[935] See §2.5.
[936] Concerning differences between sapiential, prophetic, and psalmic poetry in the Bible, see R. Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985), 111–84.

Economy of speech and terseness of expression, therefore, are more prevalent in this sub-genre of poetry in the Dead Sea Scrolls than in hymnic poetry. Additionally, sapiential poetry in the Dead Sea Scrolls is modeled on biblical wisdom texts such as Proverbs, Ecclesiastes and Ben Sira. This modeling on biblical wisdom endows the sapiential texts in the Dead Sea Scrolls with traditional forms of poetic expression. Lastly, sapiential poetry in the Dead Sea Scrolls is also influenced by innovations in poetry displayed in the *Hodayot*. The sub-genre of sapiential poetry, therefore, is characterized by a mélange of convention and innovation. This mixture is also disproportionate: terse, balanced parallelism is predominant and occasionally this evolves into more verbose, unbalanced poetry.

This chapter does not intend to be an exhaustive overview of sapiential poetry in the Dead Sea Scrolls. There are many examples of sapiential poetry which are not considered in this section such as Ben Sira, 4QInstruction and 4Q185. I have chosen instead to focus on 4Q184 and 4Q525 because they are quintessential examples of Qumran wisdom and poetry.[937] Their portrayals of wisdom, and forms of poetry, contain many similarities with Proverbs and Ben Sira.[938] Furthermore, as E. Tigchelaar has argued, these two texts display many striking similarities in vocabulary, style, and topics. Tigchelaar proposes that they may represent different copies of the same composition (together with 5Q16).[939] My analysis will treat 4Q184 and 4Q525 as separate compositions; however, the following poetic analysis also manifests many resemblances between them.[940] Overall, I have selected 4Q184 and 4Q525 on account of their literary similarities and because they are conspicuous representatives of sapiential poetic texts from Qumran.

[937] They are "quintessential" because very few would deny they are both sapiential and poetic texts. Whether or not they are good or bad examples of poetry is an entirely different question. I will address the poetic aspects of 4Q184 and 4Q525 in detail below. 4Q184 and 4Q525 also show many similarities with biblical sapiential literature such as Proverbs, which is one of the classic *loci* of wisdom poetry. Whether 4Q184 and 4Q525 contain the most essential characteristic elements shared by sapiential poetry in the Dead Sea Scrolls is a topic that will be addressed in the conclusion. See §6.6. Concerning "archetypes" and poetry see N. Friedman, "Archetype," in *The Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1974), 48–50.
[938] Goff, *Discerning Wisdom*, 104–21, 198–229.
[939] E. Tigchelaar, "Lady Folly and Her House in Three Qumran Manuscripts: On the Relation between 4Q525 15, 5Q16, and 4Q184 1," *RevQ* 91 (2008): 371–81.
[940] See §6.6.1 for a synopsis of these similarities.

## 5.2 INTRODUCTION TO 4Q184

Wiles of the Wicked Woman (4Q184) is a sapiential work influenced by many motifs from biblical Wisdom literature, such as the correct "paths" of wisdom. It features a seductress who has been thought to be an allegory for Simon Maccabee,[941] an ideologically hostile group[942] or even an illustration of the gynephobia of the sect at Qumran.[943] Although it is by no means certain that 4Q184 is a Qumran sectarian text, the wicked woman of 4Q184 can be unequivocally described as a seductress who leads people to sin and death similar to Dame Folly in Proverbs.[944] Since the initial reconstruction and sexualized translation of 4Q184 by J. Allegro, several alternate reconstructions have been proposed for portions of this fragmentary text. [945] As J. Strugnell has pointed out in some of his critique of Allegro's reconstructions, first and foremost any reconstruction must be governed by what is physically possible.[946]

The vast majority of analysis of 4Q184 has been chiefly concerned with the identification of the lady and the relationship between 4Q184 and Proverbs.[947] One avenue that has not been pursued vigorously is literary analysis. Until D. Poli's publication, only two articles by J. Carmignac and R. Moore have extensively considered the poetic nature of 4Q184.[948] Although

[941] H. Burgmann, "The Wicked Woman: Der Makkabäer Simon?" *RevQ* 31 (1974): 323–59.
[942] J. Allegro, "The Wiles of the Wicked Woman: A Sapiential Work from Qumran's Fourth Cave," *PEQ* 96 (1964): 53–55; J. Carmignac, "Poème allégorique sur la secte rivale," *RevQ* 19 (1965): 361–74; A. Gazov-Ginzberg, "Double-Meaning in a Qumran Work: The Wiles of the Wicked Woman," *RevQ* 22 (1967): 279–85.
[943] M. Broshi, "Beware the Wiles of the Wanton Woman: Dead Sea Scroll Fragment Reflects Essene Fear of, and Contempt for Women," *BAR* 9 (1983): 54–56.
[944] B. Wright points out that by the time 4Q184 was composed "images of Woman Wisdom and Woman Folly had become conventional Wisdom motifs." B. Wright, "Wisdom and Women at Qumran," *DSD* 11 (2004): 255. For an overview of 4Q184's themes, and their relationship to Wisdom, see J. Maier, "Wiles of the Wicked Woman," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:976; Goff, *Discerning Wisdom*, 104–18; J. Kampen, *Wisdom Literature* (Eerdmans Commentaries on the Dead Sea Scrolls; Grand Rapids: Eerdmans, 2011), 233–49.
[945] J. Allegro, *Qumran Cave 4. I (4Q158–4Q186)* (DJD 5; Oxford: Clarendon Press, 1968), 82–85.
[946] J. Strugnell, "Notes en marge du volume V des 'Discoveries in the Judaean Desert of Jordan,'" *RevQ* 26 (1970): 163–67.
[947] M. Goff, "Hellish Females: The Strange Woman of Septuagint Proverbs and 4QWiles of the Wicked Woman (4Q184)," *JSJ* 39 (2008): 20–45; Wright, "Wisdom and Women at Qumran," 240–61; S. Jones, "Wisdom's Pedagogy: A Comparison of Proverbs VII and 4Q184," *VT* 53 (2003): 65–80; M. Aubin "'She is the Beginning of all the Ways of Perversity': Femininity and Metaphor in 4Q184," *Women in Judaism: A Multidisciplinary Journal* 2 (2001): 1–23; S. Crawford, "Lady Wisdom and Dame Folly at Qumran," *DSD* 5 (1998): 355–66; J. Baumgarten, "On the Nature of the Seductress in 4Q184," *RevQ* 57–58 (1991): 133–43; Burgmann, "The Wicked Woman," 323–59; Gazov-Ginzberg, "Double-Meaning in a Qumran Work," 279–85.
[948] Carmignac, "Poème allégorique," 361–74; R. Moore, "Personification of the Seduction of Evil: 'The Wiles of the Wicked Woman'," *RevQ* 40 (1981): 505–19; D. Poli, *La Vie della Sapienzia Oscura: Studio Linguistico di 4Q184* (Studi Semitici 22; Roma: Università degli studi, 2008).

Carmignac's and Moore's articles have shortcomings, taken together they demonstrate that 4Q184 can be understood as a highly poetic text.

This chapter will offer a stichographical analysis of 4Q184 that will show that the extant portions are best understood as a poem with three stanzas. Furthermore, each stanza is constructed of strophes consisting of either two or three lines. These stanzas are delineated by multiple discernible features such as a shift in the number of lines and a thematic progression. Each strophe within these stanzas can be delineated by their distinctive parallelism and topic. Lastly, this chapter will show how sensitivity to this literary structure can aid one in providing and analyzing reconstructions based on the parallelism of 4Q184.

The poetic analysis of 4Q184 in this chapter will also show how both the strophes and the larger tri-part divisions of the entire poem have been thematically arranged. The strophes are each organized around a particular topic which flow from one strophe to the next. Furthermore, the larger structural divisions of the poem are also thematically related to one another. The poem clearly progresses through three themes as they relate to the woman; each new thematic section is indicated by a shift in the poetic structure. It begins with a description of the woman's body. This progresses into the next section, which introduces her effect on the implied audience through a description of her actions. The poem then shifts to her implied audience concluding with a list of her prey and of her malevolent effects on them. Additionally, this reconstruction includes an *inclusio* between the beginning and end of the poem. The poem begins with a description of her mouth and her smooth words. The last strophe, as well, concludes with a final remark about her smooth words which redirects the attentive reader back to the beginning of the poem.

## 5.3 Previous Scholarship

Commentary on 4Q184 generally recognizes that there are compelling arguments for designating this composition poetry and developing its poetic structure. For example, J. Kampen's recent commentary states concerning its poetic nature that "we probably have no other manner in which to approach the literature."[949] However, Kampen's subsequent commentary—similar to a large amount of research done on 4Q184—refrains from commenting on its poetry other than to cite the limited previous work that has been done. Most commentary on 4Q184

[949] Kampen, *Wisdom Literature*, 235.

recognizes the poetic nature and adopts the poetic division of either Carmignac or Moore with little to no revisions.[950]

This is problematic because some conclusions of previous work concerning the poetic structure of 4Q184 are dubitable. E. Tigchelaar's comments on the work of Carmignac and Moore are apposite: "A new analysis of the poetry of 4Q184 is called for. Of the two existing poetical analyses, the one by Carmignac, which pays attention to all the details of the poem, suffers from rigidity, and ultimately contributes little to the overall understanding of the poem. The other analysis, the one by Moore, argues compellingly that the stich והיאה ראשית כול דרכי עול is the centre of the poem, but largely ignores details of reconstruction of stichs and strophes."[951] Lastly, Carmignac and Moore both proposed a topically divided macro-structure of the poem which virtually ignored the parallelisms between and within lines.

### 5.3.1 CARMIGNAC

Carmignac was the first scholar to seriously assess the poetry of 4Q184.[952] Carmignac begins with the observation that the author of 4Q184 "s'est astreint à des règles poétiques précises, qui confirment tout à fait celles qui ont été dégagées dans l'étude des Hymnes."[953] Carmignac makes two bold claims in this statement. First, the poetry of 4Q184 is written according to *precise rules*. Secondly, these rules are confirmed by the *Hodayot*, although Carmignac states later that he thought the poet of 4Q184 lacked the talent of the author of the *Hodayot*.[954]

---

[950] For example, Naudé employs F. García Martínez's translation. J. Naudé, "The Wiles of the Wicked Woman (4Q184), the Netherworld and the Body," *Journal for Semitics* 2 (2006): 372–84. See also Crawford, "Lady Wisdom and Dame Folly," 360. Baumgarten's division is an adaption of Vermes. See Baumgarten, "Nature of the Seductress," 133–43; idem, "The Seductress of Qumran," *BR* 17 (2001): 1–5. Aubin essentially adopts Moore's poetic arrangement with a few minor changes. She states "what follows is a translation of 4Q184, divided into stichoi (each assigned to a letter of the alphabet) to show something of the poetic structure of the text. Parts of this version I owe to previous editors of the text, and in some cases I depart from readings offered thus far in favor of my own" ("Femininity and Metaphor in 4Q184," 3–4). The previous editors she lists are Allegro, Carmignac and Moore; however, her division is essentially Moore's. Many studies of 4Q184 use the translations of G. Vermes or F. García Martínez, which rely on Carmignac's division and emendation (See §5.3.1.2 below for a discussion of Carmignac). See G. Vermes, *The Complete Dead Sea Scrolls in English* (London: Penguin, 2004), 417–18; F. García Martínez, *The Dead Sea Scrolls Translated* (Leiden: Brill, 1996), 379–80.

[951] Tigchelaar, "Lady Folly and Her House," 379.

[952] Prior to Carmignac, the only person to comment on its structure was Allegro (the editor of 4Q184 in *DJD* 5). Allegro provided an arrangement of the poem into poetic lines according to an overall "3:3 meter" ("Wiles of the Wicked Woman," 55). This is the only comment he provides concerning its structure.

[953] Carmignac, "Poème allégorique," 361.

[954] Carmignac, "Poème allégorique," 363. Carmignac does not explore how these rules are confirmed by the *Hodayot* in this article.

#### 5.3.1.1 The Precise Rules of 4Q184

Carmignac maintained that 4Q184 was written in cola (stiques in his terminology), which varied in length between three to five words. The majority of the cola contained only three words. Furthermore, these cola were arranged in bicolon lines throughout the poem, in which the first colon never begins with a *waw* conjunction and the second colon always begins with a *waw* conjunction (except in three cases).[955] Lastly, these bicolon lines are grouped together in ten strophes. Each strophe contains three bicolon lines and is demarcated by "les variations du thème général."[956] Theme and structure, therefore, are the bases for Carmignac's strophic division.

Carmignac's arrangement is important because he was the first to divide the poem into cola, lines and strophes. Carmignac argued that the author of 4Q184 abided by precise rules, creating a highly structured poetic text. His judgment of the style of 4Q184, however, was unflattering. He described its poetry as monotonous where the same words and forms of words were repeated throughout the text.[957] The poet of 4Q184 uses chiasm only once, the same prepositions throughout, a limited amount of verbal forms and rarely quotes the Hebrew Bible. Overall, Carmignac sums up with a caustic appraisal of the poem and its author: "il donne plutôt l'impression d'une composition artificielle, réalisée péniblement par un écrivain qui applique les techniques courantes, mais qui n'a pas le soufflé d'un vrai poète."[958] The poetry of 4Q184 is artificial and conventional; its author lacks the spirit of a true poet.

#### 5.3.1.2 Shortcomings

Carmignac's assertion that the poet of 4Q184 adhered rigidly to precise rules must be rejected. Some of these rigid rules, as the following analysis will argue, are imposed upon the text. Carmignac's arrangement is at times based on his translation rather than the Hebrew text. Additionally, his translation is occasionally incongruent with the lacunae of the MS. Overall, his division does not bear out under scrutiny because it accords neither with the manuscript nor with the parallelism within the poem. The following section will survey these problematic features of Carmignac's analysis.

[955] Carmignac, "Poème allégorique," 362.
[956] Carmignac, "Poème allégorique," 362.
[957] Carmignac, "Poème allégorique," 362.
[958] Carmignac, "Poème allégorique," 363.

The strophes are not always comprised of three bicolon lines. Carmignac resorts to conjectural emendations to maintain his rigid poetic structure. He bases his poetic arrangement on restorations of the so-called original text, which were misconstrued by various scribal mistakes.

**Table 138: Carmignac's Strophe 5 (4Q184 7–9)**

| Translation | 4Q184 |
|---|---|
| 1. [Son héritage] (est) au milieu de brasiers perpétuels | בתוך מוקדי עולם |
| 2. et non point parmi tous les (êtres) revêtus de splendeur | ואין נחלתה בתוך בכול מאירי נוגה |
| 3. […] | |
| 4. et c'est elle le début de tous les chemins de perversité | והיאה ראשית כול דרכי עול |
| 5. Ils ont été le malheur de tous ses héritiers | הוי הוה לכול נוחליה |
| 6. Et la ruine de t[ous] ses adhérents | ושדדה לכ[ול] תומכי בה |

For example, in this strophe, Carmignac's translation reflects a "restoration." In lines 1–2, Carmignac proposes that there was a scribal mistake (omission and reinsertion) which was "provoqué par la ressemblance des groupes דום et ודמ [*sic*!]" in combination with the dittography of בתוך.[959] É. Puech reconstructs the "original text" as:

**Table 139: Carmignac's Transcription and Translation**

| Carmignac | 4Q184 |
|---|---|
| נחלתה בתוך מוקדי עולם | בתוך מוקדי עולם |
| ואין בכול נאזרי[960] נוגה | ואין נחלתה בתוך בכול מאירי נוגה |

This is untenable and is related to Carmignac's hypothesis of a rigid poetic structure. בתוך מוקדי עולם must come at the beginning of the following colon to fulfill his proposed structure. This emendation, however, is not necessary because the phrase בתוך מוקדי עולם fits rather nicely within the abba internal parallelism of the previous cola.

[959] Carmignac, "Poème allégorique," 367. Carmignac postulates that "Primitivement נחלתה בתוך se trouvait sans doute au début du premier stique, mais un saut visuel, provoqué par la ressemblance des groupes דום (venant de דומה) et ודמ (venant de בתוך מוקדי), amena la chute de נחלתה בתוך, puis une réinsertion fautive, compliquée par la dittographie de בתוך."

[960] Carmignac also proposes that מאירי may have originally read נאזרי ("Poème allégorique," 367–68). He states that, "L'éditeur hésite entre les lectures M'YRY, ceux qui illuminent, ou M'ZRY, ceux qui revêtent; mais on l'impression que la 1re lettre est un *nun* (au lieu d'un *mem*) et la 3e un *zain* (plutôt qu'un *yod*) et l'on obtient alors N'ZRY NWGH ."

**Table 140: Internal Envelope Parallelism (4Q184 6–7)**

| | | |
|---|---|---|
| a | in the foundations of darkness | ממוסדי אפלות |
| b | she sets up (her) abode | תאהל שבת |
| b | she dw[el]ls in tents of silence | ות[ש]כון באהלי דומה |
| a | in the midst of eternal flames | בתוך מוקדי עולם |

In this parallelism בתוך מוקדי עולם is parallel to ממוסדי אפלות, forming a distinctive envelope patterning between the hemistiches of this bicolon line.[961]

Carmignac claims that the third colon in strophe 5 was "doubtlessly" omitted "accidentally by the copyist or by a previous copyist."[962] This has to be the case, according to Carmignac, because if strophe 5 did not contain one more colon then "this would be the *only* strophe in the poem which is composed of five cola [italics added]."[963] However, he also adds three cola (approximately one line of text in his estimation) to the beginning of his strophe 8, which is only three cola long. The basis for adding three non-existent cola, according to Carmignac, is that perhaps "ils été omis volontairement"?; or "bien plutôt seraient-ils tombés par suite de quelque accident de transmission, tel qu'un saut visuel"?[964] This is too conjectural and only shows that Carmignac is forcing his theory of structure upon 4Q184.

Aside from these textual issues, Carmignac's strophic demarcation splits lines that are thematically linked. For example, he places "Her gates are the gates of death, in the opening of her house She[ol] treads" in a parallel relationship with " Her ways mislead to iniquity, and her paths to the guilt of transgression." However, "Her gates are the gates of death, in the opening of her house She[ol] treads" should go with the clause that follows it, which continues its train of thought: "[All who enter her] will [not] return, and all who inherit her will go down into the pit." Carmignac's division places these two lines in separate strophes because he is required to divide them to maintain his proposed strophic structure.

Carmignac does not give clear evidence why the poem should be arranged stichographically in the manner he does. His argument is built upon a hypothesis of a certain structure and this is what leads to its weakness. Carmignac arranges the poem according to a theory of strophic structure, and does not pay enough attention to the parallelism within the poem

[961] See §5.5.4 and 5.5.5 for further discussion.
[962] Carmignac, "Poème allégorique," 368.
[963] Carmignac, "Poème allégorique," 368.
[964] Carmignac, "Poème allégorique," 370.

to guide his poetic division. Overall, these shortcomings of Carmignac's analysis should not detract from the important work he contributed to properly understanding 4Q184. He demonstrated that there are formal rules of composition active in 4Q184, although they were not applied as rigidly as he proposed. He has shown that: 1) 4Q184 is a poetic text; 2) it can be poetically arranged; 3) it consists of cola, lines, and strophes; and 4) all of its the lines were bicolic.

### 5.3.2 RICK MOORE

Moore offers a completely new poetic division which does not take into account the arrangement of Carmignac. Moore proposed that the "skillfully designed structure" of 4Q184 consisted almost entirely of bicolon lines except for one monocolon in the middle of the entire poem.[965] This monocolon, "now she is the beginning of all the ways of perversity," bifurcates the poem into an hourglass structure.[966] This monocolon line was the centerpiece of the poem, both structurally and topically. The two halves of the "hourglass" were further divided into three sections each.[967] These subsections, although Moore does not use this terminology, correspond to strophes. Each contains from three to six bicolon lines and are demarcated by topic. The topics include anatomy, attire and abode in the first half; whither she leads, how she leads astray and whom she leads in the second half.[968] The observations that groups of lines correspond to particular topics is an important insight contributed by Moore.

#### 5.3.2.1 Shortcomings

Although the recognition that many of the lines of the poem are bicolon lines is cogent, Moore's stichography of the poem is problematic for three reasons. Firstly, he does not clearly explain the basis for his division of the poem into lines aside from shifts in topic. Secondly, his stichography does not always accord well with the Hebrew text. In certain cases, it is more of an arrangement based on the reconstructed English translation than reconstructed Hebrew. Lastly, his arrangement in certain places defies the parallelisms between cola. Moore's translation of line 1 will serve as an example of these shortcomings.

[965] Moore, "Personification of the Seduction," 509.
[966] Moore, "Personification of the Seduction," 507–10.
[967] Moore, "Personification of the Seduction," 508–19.
[968] Moore, "Personification of the Seduction," 508–19.

**Table 141: Moore's Translation of 4Q184 1**

| Moore's Translation[969] | 4Q184 | Proposed Division |
|---|---|---|
| 1.[The harl]ot brings forth<br>vanity and […] errors,<br>she seeks continually [to]<br>sharpen [her] words. | [הזונ]ה תוציא הבל<br>וב[פיה תשא שו]א<br>תועות תשחר תמיד<br>[ול]שנן דברי [פיה] | 1. [The wom]an produces vanity,<br>and with [her mouth she utters futili]ty<br>2. She constantly seeks errors,<br>[and sh]arpens the words [of her tongue]. |

If one scrutinizes the lacunae in the fragment, it is certain that there is more than one line in the original text. He has even indicated this with an ellipsis, but fails to arrange his lines accordingly. Any stichographical or textual reconstruction should be sensitive to the lacunae in the manuscript.[970] In this case, regardless if one disagrees with the reconstruction of the lacuna, it is clear that there is room for two lines; Moore has condensed these two lines into one. Overall, the space of the lacuna point to there being two couplets rather than one. This study has arranged the stichography of the poem with lacunae in mind.

One example of how Moore's stichographic layout is dependent upon his English translation is the "centerpiece" of the poem.[971] Moore divides these lines as follows:

**Table 142: Moore's "Centerpiece"**

| Translation | [972]4Q184 |
|---|---|
| 1. From the foundations of gl[oom] she pitches (her) dwelling,<br>and she abides in the tents of Silence | ממוסדי אפלות תאהל שבת<br>ות[ש]כון באהלי דומה |
| 2. In the midst of everlasting fires,<br>Not in the midst of all who emit brightness, is her inheritance | בתוך מוקדי עולם<br>ואין נחלתה בתוך בכול מאירי נוגה |
| 3. *Now she is the beginning of all the ways of perversity.* | והיאה ראשית כול דרכי עול |
| 4. Alas, ruin belongs to all who possess her<br>And destruction to al[l] who take hold of her. | הוי הוה לכול נוחליה<br>ושדדה לכ[ול] תומכי בה |

This arrangement is debatable for a number of reasons. The negative particle **אין** is modifying the following noun נחלתה "her inheritance," forming a nominal clause: "her inheritance is not." This negative particle is not connected to **בתוך**, as Moore has translated "not

[969] Moore, "Personification of the Seduction," 507–08.
[970] Tigchelaar's reflections concerning reconstruction of 4Q184 and the scrolls in general call attention to the need for scholars "to gain awareness of the nature of the material we are working on." He continues, "All too often, students, and even scholars, confuse fragment and texts, manuscript, scroll and composition, betraying a lack of differentiation between physical evidence and scholarly interpretation." E. Tigchelaar, "Constructing, Deconstructing and Reconstructing Fragmentary Manuscripts: Illustrated by a Study of 4Q184 (4QWiles of the Wicked Woman)," in *Rediscovering the Dead Sea Scrolls* (ed. Max Grossman; Grand Rapids: Eerdmans, 2010), 46.
[971] Moore, "Personification of the Seduction," 509–10.
[972] Moore does not provide a Hebrew transcription. This is my own retroversion based on his translation.

in the midst." This arrangement leaves the proper subject of colon 2b (4Q184 7–8), "her inheritance," to be appended on the end of the clause like an afterthought. Lastly, Moore's translation places colon 2a (4Q184 7) בתוך מוקדי עולם as an isolated prepositional phrase. This is awkward compared to the rest of the poem where every colon includes a verb or forms a nominal clause.

### 5.3.3 E. TIGCHELAAR

Tigchelaar proposed that 5Q16 is a second copy of 4Q525 based on previously undiscovered joins he made between 5Q16 1+2, 5 and 4Q525 15.[973] Furthermore, the integration of these 5Q16 fragments with 4Q525 15 provides some close parallels to 4Q184.[974] In some cases, these parallels even help to reconstruct lacunae in 4Q184.[975] Tigchelaar also noted that the two poems have a related topic and share similar cola: in 4Q184, the topic is the woman of Proverbs 7 and in 4Q525, it is her house.[976] In addition to this related topic, 4Q525 15, similar to 4Q184, contains a poetic structure with strophes, lines and cola.[977] They share commonly used syntactic structures and key terms, some of which are only found together in 4Q184 and 4Q525.[978] Based on this, he proposes that 4Q184, 5Q16 and 4Q525 are three MSS of the same composition. Tigchelaar concludes, "this codological statement has direct and far-reaching implications for the interpretation of 4Q184 1. The poem should not be read as an independent poem, but needs to be interpreted as a part of the same composition as 4Q525."[979]

Tigchelaar has also presented some of his views on the vocabulary, style, structure and parallelisms of 4Q184 in a recent paper presented at the International Conference of Ancient Jewish Texts and the "Literary."[980] First he notes the conspicuous absence of prose elements such as את, אשר and the article.[981] More remarkable is absence of all prepositions except ב and ל, and a few times מן.[982] Based on the work of A. Schoors, who has shown that the author tends

[973] Tigchelaar, "Lady Folly and Her House," 371–73.
[974] Tigchelaar, "Lady Folly and Her House," 375.
[975] Tigchelaar, "Lady Folly and Her House," 378.
[976] Tigchelaar, "Lady Folly and Her House," 379.
[977] Tigchelaar, "Lady Folly and Her House," 379.
[978] Tigchelaar, "Lady Folly and Her House," 380. See Tigchelaar for a discussion of these key terms.
[979] Tigchelaar, "Lady Folly and Her House," 380.
[980] E. Tigchelaar, "Assessing the Poetical Character of The Wiles of the Wicked Woman (4Q184)," (paper presented at the International Conference of Ancient Jewish Texts and the 'Literary,' Antwerp, Institute of Jewish Studies, 13–14 March 2012), 1–8.
[981] Tigchelaar, "Assessing the Poetical Character," 5.
[982] Tigchelaar, "Assessing the Poetical Character," 5.

to use direct government of the verb where the preposition is possible, Tigchelaar proposes that this small number of prepositions is intentional.[983] He also notes the repeated preference for plural nouns even where the singular is more common, as well as the repetition of the same roots in both verbal and nominal form. The repetition of parallel words often crosses perceived strophic boundaries. Lastly, he observes that the parallelism in 4Q184 is, at times, "repetitious and almost monotonous."[984] The question, he concludes, is "whether the repetitious style reflects poor poetry [as Carmignac has asserted], or whether the poet had a different intention."[985] Overall, many of Tigchelaar's insights into the poetry of 4Q184 are verified by the following analysis. The absence of prose elements, the poetic technique of repetition, syntactical parallelism and parallelism across strophic boundaries are all prominent features of the poetic style of 4Q184.

### 5.3.4 Other Contributions

The only two other scholars to make substantive comments on the poetic structure of 4Q184 are J. Baumgarten and J. Strugnell. Along with the voluminous criticisms Strugnell presented against Allegro's transcription and translation of 4Q184 in *DJD* 5, he also included a few comments concerning poetic structure.[986] He proposes, contrary to both Carmignac and Moore, that there are two tricolon lines in 4Q184 8, 12.[987] The following poetic analysis will argue, however, that these are best understood as bicolon lines instead of tricolon lines. [988]

**Table 143: Strugnell's Proposed Tricolon Line 1 (4Q184 8–9)**

| | |
|---|---|
| And she is the first of all the ways of iniquity. | והיא ראשית כול דרכי עול |
| Alas! she is destruction to all who inherit her, | הוי הוה לכול נוחליה |
| and calamity to a[ll] who grasp her. | ושדדה לכ[ול] תומכי בה |

[983] Tigchelaar, "Assessing the Poetical Character," 5; A. Schoors, "The Language of the Qumran Sapiential Works," in *The Wisdom Texts from Qumran and the Development of Sapiential Thought* (BETL 159; eds. C. Hempel, A. Lange, and H. Lichtenberger; Leuven: Peeters, 2002), 75–76.
[984] Tigchelaar, "Assessing the Poetical Character," 6.
[985] Tigchelaar, "Assessing the Poetical Character," 6; Carmignac, "Poème allégorique," 362–63.
[986] Strugnell, "Notes en marge," 263–68.
[987] Strugnell, "Notes en marge," 267.
[988] See §5.5.5, §5.5.8 and §5.5.9.

**Table 144: Strugnell's Proposed Tricolon Line 2 (4Q184 12)**

| | |
|---|---|
| In the city squares she veils herself, | בׄרחובות עיר תתעלף |
| And at the city gates she stations herself. | ובשעריׄ קריות תתיצב |
| She does not re[st from fornication], | ואין להרג[יעה מזמה] |

Baumgarten proposed that the poem consisted of three major parts which were divided by the use of the personal pronoun היא at lines 8 and 11.[989] Aside from the use of this pronoun, the only basis for his division is topical.[990] Baumgarten's division is highly problematic for several reasons. Firstly, Baumgarten's division does not take into account the relationship between the cola. Secondly, his English translation is not supported by a proposed reconstruction of the Hebrew text.[991] The use of personal pronouns to divide the macro-structure does not correspond neatly to the topical divisions within the text as Baumgarten proposes.

In conclusion, previous scholarship investigating the poetry of 4Q184 has been chiefly done by only Moore and Carmignac. Both Moore and Carmignac have proposed consistent divisions of the poem into groups of bicolon lines, but they do not present sufficient evidence for their proposed divisions. More specifically, Moore focused on a topically divided macro-structure of the poem; Moore and Carmignac, furthermore, did not sufficiently explain the delimitation of the poem on a strophic or line level. Carmignac's proposed division was too inflexible, while Moore's proposition of a monocolon centerpiece of the poem is problematic. Both paid little to no attention to how parallelisms between cola may cohere lines together and delimit cola, lines and strophes.

[989] Baumgarten, "Nature of the Seductress," 138–39. See also Naudé, "Netherworld and the Body," 372–84.
[990] Baumgarten, "Nature of the Seductress," 138. Section one deals with the "portrayal of the seductress," followed by a section discussing "her effect on her victims." 4Q184 is concluded by a section describing her "stealthy movements in the streets."
[991] For example, Baumgarten reconstructs line 13 as "She will never re[st] from wh[orin]g." Presumably, it is based on the reconstruction of ת[זנות]מה[יעה]להרג[ואין. His Hebrew text reads עיניה [...]◦◦◦ת̇[...]מה[יעה]להרג (" Nature of the Seductress," 137). This reconstruction is problematic because it does not fit the actual space of the lacunae in the MS which has space for a word following[יעה]להרג[ואין.

## 5.4 WILES OF THE WICKED WOMAN (4Q184 1–17)

**Figure 15: PAM 43.432**

### 5.4.1 TRANSCRIPTION

1 [הזו]נָּה תוציא הבל וב[פיה תשא שו]אָ תועות תשחר תמיד [ול]שנן דברי [פיה לעג]
2 וקלס תחת[לי]ק ולהלין יחד בש[פתי] עול[992] לבה יכין פחין וכליותיה מק[שי מות כפיה]
3 בעול נגעלו ידיה תמכו שוח רגליה להרשיע ירד[ו] וללכת ב[א]שמות [פשע בגדיה][993]
4 מוסדי חושך ורוב פשעים בכנפיה [כסות]ה תועפות לילה ומלבשיה [המון עוונות]
5 מכסיה אפלות נשף ועדיה נגועי שחת ערשיה {יצועיה} יצועי שחת [ומטותיה]
6 מעמקי בור מלונותיה משכבי חושך ובאישני לי[ל]ה [מ]שלותיה[994] ממוסדי אפ[לות]
7 תאהל שבת ות[ש]כון באהלי דומה בתוך מוקדי עולם ואין נחלתה בתוך בכול
8 מאירי {ס} נוגה[995] והויאה ראשית כול דרכי עול הוי הוה[996] לכול נוחליה ושדדה לכ[ול]
9 תומכי בה כיא דרכיה דרכי מות ואורחותיה שבילי חטאת מעגלותיה משגות
10 עול ונתיבו[תי]ה אשמות פשע [ש]עריה ש[ע]רי מות בפתח ביתה תצעד שאו[ל]
11 כ[ו]ל [באיה לוא] ישיבון וכול נוחליה ירדו שחת והי[י]א במסתרים תארוב [ואצל]
12 כו[ל פנה תשב] ברחובות עיר תתעלף ובשערי קריות תתיצב ואין להרג[יעה מזמה]
13 מה[זנו]ת תמיד עיניה הנה והנה ישכילו ועפעפיה בפחז תרים לראו[ת א]יש
14 צדיק ותשיגהו ואיש [ע]צום ותכשילהו ישרים להטות דרך ולבחירי[997] צדק
15 מנצור [מ]צוה סמוכי[998] י[צ]ר להביל בפחז והולכי ישר להשנות ח[ו]ק להפשיע
16 ענוים מאל ולהטות פעמיהם מדרכי צדק להביא זד[ו]ן [בלב]מה בל [יד]רוכו[999]
17 במעגלי יוש[ר] להשגות אנוש בדרכי שוחה ולפתות בחלקות [כול] בני איש

---

[992] The lacuna is larger than [וא] in Allegro's reconstruction בש[וא] עָוֶל (Allegro, *DJD* 5, 82). This reconstruction was first suggested by Gazov-Ginzburg ("Double-Meaning," 284). Gazov-Ginsberg compares this passage to Job 27:4 and Mal 2:6.

[993] The construction הלך באשמות פשע is unique. I interpret this to be an adverbial usage of the preposition ב. This reconstruction also fits the lacuna in the parchment, which has enough space for more than one word here.

[994] This is transcribed as משלותיה[מ] by Allegro, but Carmignac points out this is most likely too long for the lacunae. Carmignac proposes that it be read as a noun משלה (with only one מ), deriving from the root שלה meaning "to rest or be at ease." The noun denotes an object where someone can relax. Upon this basis he translates this as "couch" ("Poème allégorique," 366–67). See also Job 3:26 and Job 12:6 for its use with אהל. This latter reference strengthens the possibility of this reconstruction because of the presence of אהל in the following bicolon line to which this colon is parallel (cf. 4Q522 9 2.11; 11Q5 21.17).

[995] It appears that a letter has been erased before the beginning of this word. Possibly the scribe started the word incorrectly, erased the wrong letter, and started again.

[996] This is probably הוָה meaning "destruction or ruin," also pointed as הַוָּה in biblical Hebrew.

[997] This word could be בחיר "chosen" or בחור "young man."

[998] Tigchelaar has suggested a reconstruction of סמוכי הלב, which would fit well in this context. A similar use of the passive participle of סמ"כ is found in the Psalms, which speaks of the righteous man whose "heart is upheld, he will not be afraid" (E. Tigchelaar, *4Q184 Reconstruction, Reading, and Notes*, unpublished). Cf. Ps 112:8.

[999] There is room for two letters in between בל and רוכו[…]. The parchment under רוכו[ is tilting upwards causing distortion of the space in between בל and רוכו[יד]. See also Prov 4:11 which uses these two words together. Allegro's reconstruction of the passive participle ערוכי[ם] is unlikely because this would be the only instance of בל modifying a participle in the HB and the DSS. In the DSS, it typically modifies imperfect verbs.

## 5.4.2 Poetic Structure and Translation

| | | |
|---|---|---|
| Strophe 1 | | |
| 1. [The harlo]t produces vanity,[1000] | [הזו]נה תוציא הבל | 1 |
| and with [her mouth she utters futili]ty. | וב[פיה תשא שו]א | 1 |
| 2. She constantly seeks errors, | תועות תשחר תמיד | 1 |
| [and sh]arpens the words [of her tongue]. | [ול]שנן דברי [פיה] | 1 |
| 3. She fla[tt]ers with [mockery] and derision, | [לעג] וקלס תח[לי]ק | 1-2 |
| and with unjust li[ps] (she) derides completely | ולהליץ יחד בש[פתי] עול | 2 |
| Strophe 2 | | |
| 1. Her heart prepares traps, | לבה יכין פחין | 2 |
| and her inner most parts sn[ares of death]. | וכליותיה מק[שי מות] | 2 |
| 2. [Her palms] are defiled with iniquity, | [כפיה] בעול נגעלו | 2-3 |
| her hands grasp the pit. | ידיה תמכו שוח | 3 |
| 3. Her legs desce[nd] to act wickedly, | רגליה להרשיע ירד[ו] | 3 |
| and walk in [sinful] t[ra]nsgressions. | וללכת ב[א]שמות [פשע] | 3 |
| Strophe 3 | | |
| 1. [Her clothes] are foundations of darkness, | [בגדיה] מוסדי חושך | 3-4 |
| and in her skirt are a multitude of transgressions. | ורוב פשעים בכנפיה | 4 |
| 2. [Her coverings] are the height of night, | [כסות]ה תועפות לילה | 4 |
| and (in) her raiment are [a multitude of sins]. | ומלבשיה [המון עוונות] | 4 |
| 3. Her veils are the darkness of twilight, | מכסיה אפלות נשף | 5 |
| and (in) her adornments are diseases of the grave. | ועדיה נגועי שחת | 5 |
| Strophe 4 | | |
| 1. Her couches{her beds}are beds of the pit, | ערשיה {יציועיה} יצועי שחת | 5 |
| and [her beds] are the depths of the grave. | [ומטותיה] מעמקי בור | 5-6 |
| 2. Her lodgings are beds of darkness, | מלונותיה משכבי חושך | 6 |
| her [r]esting places in the heart of the nig[ht]. | ובאישני לי[ה] [מ]שלותיה | 6 |
| 3. She sets up her abode in the foundations of dark[ness], | ממוסדי אפ[לות] תאהל שבת | 6-7 |
| and dw[el]ls in tents of silence amidst eternal flames. | ות[ש]כון באהלי דומה בתוך מוקדי עולם | 7 |
| Strophe 5 | | |
| 1. She has no inheritance among all who shine brightly, | ואין נחלתה בתוך בכול מאירי {○} נוגה | 7-8 |
| and she is the first of all the ways of iniquity. | והיאה ראשית כול דרכי עול | 8 |
| 2. Alas! she is destruction to all who inherit her, | הוי הוה לכול נוחליה | 8 |
| and calamity to a[ll] who grasp her. | ושדדה לכ[ול] תומכי בה | 8-9 |
| Strophe 6 | | |
| 1. For her paths are the paths of death, | כיא דרכיה דרכי מות | 9 |
| and her roads are the tracks of sin. | ואורחותיה שבילי חטאת | 9 |

[1000] The translation of זונה as "harlot" does necessarily connote prostitution. This word in Hebrew, as in English, can describe a woman who occasionally or professionally commits fornication. It describes both a promiscuous woman and a prostitute. In 4Q184 the harlot is not explicitly depicted as a prostitute.

| | | |
|---|---|---|
| 2. Her ways mislead to iniquity, | מעגלותיה משגות עול | 9-10 |
| and her tr[ai]ls to the guilt of transgression. | ונתיבו[תי]ה אשמות פשׁע | 10 |
| STROPHE 7 | | |
| 1. Her [g]ates are the ga[t]es of death, | [ש]עריה ש[ע]רי מות | 10 |
| In the entrance of her house She[ol] treads. | בפתח ביתה תצעד שאו[ל] | 10 |
| 2. A[l]l [who enter her] will [not] return, | כ[ו]ל [באיה לוא] ישיבון | 11 |
| and all who inherit her will go down into the pit. | וכול נוחליה ירדו שחת | 11 |
| STROPHE 8 | | |
| 1. And s[h]e lurks in secret places, | וה[י]א במסתרים תארוב | 11 |
| [and at] eve[ry corner awaits]. | [ואצל] כו[ל פנה תשב] | 11-12 |
| 2. In the city squares she veils herself, | ברחובות עיר תתעלף | 12 |
| And at the city gates she stations herself. | ובשערי קריות תתיצב | 12 |
| STROPHE 9 | | |
| 1. She does not re[st from fornication], | ואין להרג[יעה מזמה] | 12 |
| (she does not rest) from w[horin]g continually. | מה[זנו]ת תמיד | 13 |
| 2. Her eyes scan here and there, | עיניה הנה והנה ישכילו | 13 |
| and she lewdly lifts up her eyelids. | ועפעפיה בפחז תרים | 13 |
| STROPHE 10 | | |
| 1. To sp[ot] the righteous [m]an to overtake him, | לראו[ת א]יש צדיק ותשיגהו | 13-14 |
| and the [s]trong man to trip him up; | ואיש [ע]צום ותכשילהו | 14 |
| 2.the straight so that she can turn (him from) the path, | ישרים להטות דרך | 14 |
| and the chosen righteous from keeping the [co]mmandment; | ולבחירי צדק מנצור [מ]צוה | 14-15 |
| 3. the u[prigh]t to delude with wantonness; | סמוכי י[צ]ר להביל בפחז | 15 |
| and those who walk uprightly to alter the st[atu]te, | והולכי ישר להשנות ח[ו]ק | 15 |
| STROPHE 11 | | |
| 1. to cause the meek to sin against God, | להפשיע ענוים מאל | 15-16 |
| And turn their steps aside from the paths of righteousness; | ולהטות פעמיהם מדרכי צדק | 16 |
| 2. to bring arrog[anc]e to the[ir hearts], | להביא זד[ו]ן [בלב]במה | 16 |
| so they do not [tr]ead on straig[ht] paths; | בל [יד]רוכו במעגלי יוש[ר] | 16-17 |
| 3. to lead mankind astray in the ways of the pit, | להשגות אנוש בדרכי שוחה | 17 |
| and to entice all the sons of men with smooth words. | ולפתות בחלקות [כל] בני איש | 17 |

## 5.5 POETIC ANALYSIS

This analysis is based on a fragmentary text and the reconstructions offered here are largely based on parallelisms between words in parallel cola; the reconstruction of the poem as a whole offered here is, therefore, primarily a *poetic reconstruction*. There are several cases when there are multiple plausible reconstructions and I have chosen the ones that best fit within the parallelisms of the poem. The basis for this judgment is the parallelisms which emerge throughout the poem in the extant portions. Since the extant portions are arranged according to parallelism, it is appropriate for a reconstruction to do this as well.

Overall, the following poetic analysis will argue that 4Q184 is a poem which consists of eleven strophes and three stanzas.[1001] Furthermore, each strophe can be divided into either two or three bicolon lines and contains a discrete topic. There is also a progression of topics from one strophe to the next in the overall structure of the poem. The following analysis will show how this structure is indicated by the various forms of parallelisms in 4Q184.

### 5.5.1 STROPHE 1 (4Q184 1–2 ). HER SPEECH

| | | |
|---|---|---|
| 1. [The harlo]t produces vanity, | [הזו]נָּה תוציא הבל | 1 |
| and with [her mouth she utters futili]ty. | וב[פיה תשא שו]אָ | 1 |
| 2. She constantly seeks errors, | תועות תשחר תמִּיד | 1 |
| [and sh]arpens the words [of her tongue]. | [ול]שנֵּן דברֵּי [פיה] | 1 |
| 3. She fla[tt]ers with [mockery] and derision, | [לעג] וקלס תֵּח[לי]ק | 1-2 |
| and with unjust li[ps] (she) derides completely | ולהֵּלִּיץ יחד בש[פתי] עול | 2 |

Since Allegro's controversial reconstruction of the first word as הזונה, scholars have been interested in identifying the protagonist of the poem. Reconstruction of the first word in this manner casts the entire poem in a certain light. The word זונה actually does not appear without reconstruction elsewhere in the text, but I prefer to keep this reconstruction because: 1) it fits the physical space of the lacuna; 2) תְּ[זנו]מְּהְ is *reconstructed* elsewhere in this poem (4Q184 13); 3) the letter before *heh* is probably a *nun* in 4Q184 1 (נְּ[הזו]ה); and 4) it best fits within the parallelism of the passage. The space of the lacuna as indicated by the beginning of line 2 (וקלס)

[1001] It is impossible to know where this poem begins or ends. The poem could have been larger; therefore, the numbering of strophe 1 does not necessarily indicate the beginning of the poem. As noted above, Tigchelaar has argued that this should not be read as an independent poem but rather as a part of a larger composition (Tigchelaar, "Lady Folly and Her House," 380). See §5.3.3.

shows that three letters fits the physical criteria well, particularly when one factors in the smaller size of a *zayin* and a *waw*.

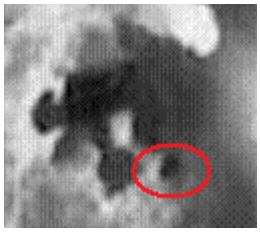
This reconstruction, however, is not without its difficulties. Firstly, Hebrew poetry rarely uses articles and, more importantly, there is not one instance of a definite article in 4Q184. We do not, however, have the complete MS of 4Q184. The absence of the definite article is not necessarily a stylistic device; it could be an accident of preservation. If, for example, by chance we had only discovered 4Q415 of 4QInstruction, we could very well conclude that the use of the article was nearly non-existent in this composition.[1002] However, we know this is not the case from other MSS. Additionally, there are multiple compositions that are just as long as 4Q184, which only contain the definite article once.[1003] Another difficulty with הזונה is that the stem זנ"ה does not occur in 4Q184 without reconstruction. That being said, the stem זנ"ה does occur elsewhere in the Dead Sea Scrolls.[1004] Furthermore, Proverbs 7 describes Dame Folly as dressing like a זונה, and 4Q184 is clearly influenced by Proverbs 7.[1005]

The reconstruction of הזונה is also supported by the first extant letter (ה). Strugnell objected to this reconstruction on account of the absence of any signs of a tail stroke of the *nun*, which would have been visible at the base of ה: "[ה]זונ est impossible, parce qu'alors on devrait voir la ligature d'un *nun.*"[1006] However, if one scrutinizes below the ה, one can see that there is a small interruption of the downward stroke of the ה and a small mark underneath which could be the end of the ligature. Furthermore, the bottom of the ה is damaged to the point of precluding certainty.

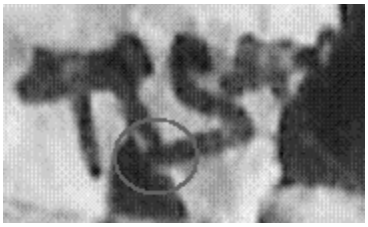
[1002] 4Q415 is only one of several MSS of 4QInstruction, but it contains the article only once (it contains 413 words total). Other MSS of *4QInstruction*, such as 4Q417 and 4Q418, however, employ the article a total of 50 times.
[1003] Examples include 4Q124 (172 words), 4Q302 (309 words), 4Q487 (356 words), 4Q499 (241 words) and 4Q508 (413 words). Each of these MSS contain the definite article only once. 4Q184 contains a total of 338 words.
[1004] e.g., 4Q364 9a, 4Q270 7 1.13, 4Q396 1 4.7. זונה occurs once in each of these compositions.
[1005] Proverbs 7:10.
[1006] Strugnell, "Notes en marge," 264.

**Table 145: נָּה[הזו] (4Q184 1)**

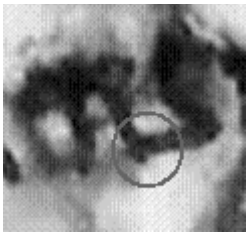
Line 1 נָּה[הזו]



Line 13 הנה



Line 13 הנה



The bottom of the ה matches the same position that the stroke of a נ would intersect with the right down-stroke of a ה. Furthermore, this matches two extant examples of a נ coming before a ה at the end of the word in line 13 הנה והנה, where the ligature of the נ does not protrude beyond the down-stroke of the ה. This shows that this reconstruction is plausible.

The reconstruction of נָּה[הזו], of course, is not certain nor is it the only plausible and interesting alternative. Another interesting possibility is ה[מלב], "[From] her [heart]" she produces vanity.[1007] I prefer נָּה[הזו] because it fits best contextually with the theme of this strophe, as well as within the parallelism taking place between the bicolon lines. Reconstructing "from her heart" at the beginning of the first colon would then cause the two cola of the first line to be parallel to one another, forming an internal lexical parallelism with an abab patterning.

**Table 146: Incorrect Reconstruction of Line 1**

| | | | |
|---|---|---|---|
| a | From *her heart* | b | comes vanity |
| a | and her mouth | b | utters futility |

This parallelism does not work best with the remaining lines which indicate a different semantic patterning between the lines:

[1007] In this reconstruction heart is used in parallel construction to the mouth. This is found in Wisdom texts elsewhere (Ps 43:9, Eccl 5:2, Job 22:22). It also implies the notion that what comes from the mouth issues forth from the heart. Alternatively, Strugnell suggested "[from] her [mouth]" (Strugnell, "Notes en marge," 266). See also J. Licht, "רעתה של האשה הזרה. שיר הנמצא בשרידי כתביה של כת מדבר יהודה (4Q184)," in המקרא ותולדות ישראל. מחקרים במקרא ובספרות ימי בית שני לזכרו של יעקב ליוור (ed. Binyamin Uffenheimer; Tel-Aviv: Tel-Aviv University Press, 1971), 290.

**Table 147: Semantic Parallelism Strophe 1 (4Q184 1–2)**

| | | |
|---|---|---|
| 1 | a | [The harl]ot produces vanity, |
| | b | and with [her mouth she utters futili]ty. |
| 2 | a | She constantly seeks errors, |
| | b | and sh]arpens the words [of her tongue]. |
| 3 | a | She fla[tt]ers with [mockery] and derision, |
| | b | and with unjust li[ps] (she) derides completely |

In this patterning, "[The harl]ot produces vanity" is not parallel to "[her mouth she utters futili]ty" but rather to the first colon of lines 2 and 3.

**Table 148: Semantic Parallelism "A" Cola, Strophe 1 (4Q184 1–2)**

| Pattern | Colon | Translation |
|---|---|---|
| a | 1a | [The harl]ot produces vanity, |
| a | 2a | She constantly seeks errors, |
| a | 3a | She fla[tt]ers with [mockery] and derision, |

In this strophe the first colon of each line (i.e., cola 1a, 2a and 3a) describe on the actions of the harlot. Furthermore, the second colon of each line is semantically parallel to one another. Each colon elaborates on the actions of the first colon. This constructs a semantic patterning of ababab between all six cola of this strophe.[1008] It is noteworthy that the anatomical part that is lexically parallel to mouth is only mentioned in the second colon of each bicolon line.

Another form of parallelism between these three bicolon lines that unite them together as a distinctive strophe is the morphologic parallelism between the lines. Every initial colon contains a third person feminine imperfect verbal form. Also, the second colon of each bicolon line begins with a *waw* conjunction. Lastly, cola 2b and 3b begin with an infinitive construct with a ל prefix. This morphologic and syntactic parallelism mirrors the previously mentioned semantic parallelism between the cola of this strophe forming a nearly identical ababab patterning. The combination of grammatical with semantic parallelisms demarcates the cola within this strophe and groups them together into bicolon lines. This, taken together with the theme of "speech," which is present in every bicolon line, unites these bicolon lines together into a strophe.

[1008] As we shall see in the foregoing poetic analysis the semantic parallelism between the lines within the strophes of the first stanza consistently follows this pattern of ababab.

It is pertinent that the imagery employed in this first strophe is reminiscent of biblical themes. The Psalms, for example, also use the imagery of sharpening one's tongue like a sword (cf. Ps 63:4; 140:4). The presence of a similar notion in the *Hodayot* is evidence that this was most likely a familiar metaphor.[1009] Similar to the *Hodayot*, the poetry of 4Q184 abounds in rich metaphor. Here, 4Q184 invokes the use of a sharp weapon, which would more likely inflict mortal damage than a dull one.[1010]

It is important to also note that the use of "Yaḥad" יחד here is similar to an adverb meaning "completely."[1011] This may also be a double entendre for the community "Yaḥad." In this sense, it would mean "she completely derides the community with unjust lips."[1012] This is a good example of the polysemy present in this text, where one layer of meaning often alludes to Qumran sectarian terminology or at least concepts that would have been understood in this sense.[1013] Another example of double entendre related to Qumran sectarian terminology is the use of the verb תחליק in line 3, which conjures up the terminology of "seekers of smooth things," which refers to "some of the opponents of the groups described in sectarian texts (cf. 1QS 1.1)."[1014] However, the "smooth speech" of the strange woman is also found in Proverbs (Prov 7:5, 21). Overall, these similarities do not provide enough evidence to unequivocally claim that this text is a product of the *Yaḥad*. Most likely, as D. Harrington has characterized these

[1009] $1QH^a$ 13.15 אשר שננו בחרב לשנום "those who have sharpened their tongues like swords."

[1010] Metaphor is used prominently in 4Q184. Examples of metaphors and similes include "sharpens her tongue" in strophe 1 (4Q184 1) and "inner most parts are snares of death" in strophe 2 (4Q184 2). In strophe 3 her clothes, and the sins hidden in them, stretch chronologically from the zenith to the nadir of the night (4Q184 3–5). Sheol is also compared to the harlot's house in strophe 4 (4Q184 5–7) and 7 (4Q184 10–11).

[1011] Van der Woude also understands this word adverbially, as is reflected in his translation as "thoroughly." A. van der Woude, "Wisdom at Qumran," in *Wisdom in Ancient Israel: Essays in Honor of J.A. Emerton* (eds. J. Day, R. Gordon, and H. Williamson; Cambridge: Cambridge University Press, 1995), 244–56. This word is used as both an adverb and a verb and is found in other wisdom texts in the Dead Sea Scrolls (Kampen, *Wisdom Literature*, 241). In Qumran texts "it occurs mostly in an adverbial function meaning "together" (Schoors, "Qumran Sapiential Language, 82). See also Tigchelaar, *To Increase Learning*, 238.

[1012] It is translated as "community" by García Martínez and Tigchelaar (F. García Martínez and E. Tigchelaar, *The Dead Sea Scrolls: Study Edition* (2 vols.; Leiden: Brill, 1997–1998), 1:377. See also Crawford, "Lady Wisdom and Dame Folly," 360.

[1013] Gazov-Ginzberg, "Double-Meaning in a Qumran Work," 279–85; Burgmann, "The Wicked Woman," 323–59. I am not implying that 4Q184 was a Qumran sectarian text. However, it could have been read from a Qumran sectarian perspective. Concerning the distinction between Qumran sectarian texts and the sectarian use of non-sectarian texts, see C. Newsom, "'Sectually Explicit' Literature from Qumran," in *The Hebrew Bible and its Interpreters* (eds. W. Propp, B. Halpern, and D. Freedman; Winona Lake: Eisenbrauns, 1990), 167–85.

[1014] Kampen, *Wisdom Literature*, 240. For a discussion of this term see A. Baumgarten, "Seekers of Smooth Things," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:857–59.

similarities, "if this text is not clearly 'sectarian,' at least its content and terminology would have appealed to and have been readily appropriated by the Qumran sectarians."[1015]

### 5.5.2 STROPHE 2 (4Q184 2–3). HER BODY

| | | |
|---|---|---|
| 1. Her heart prepares traps, | לבה יכין פחין[1016] | 2 |
| and her inner most parts sn[ares of death]. | וכלֿיותיה מקֿ[שי מות][1017] | 2 |
| 2. [Her palms] are defiled with iniquity, | [כפיה] בעול נגעלֿוֹ | 2-3 |
| her hands grasp the pit. | יֿדֿיה תמכו שוח[1018] | 3 |
| 3. Her legs desce[nd] to act wickedly, | רגלֿיה להֿרֿשיע ירד[ו] | 3 |
| and walk in [sinful] t[ra]nsgressions. | וללכת בְּ[א]שְׁמוֹתְ [פשע][1019] | 3 |

The second strophe moves from the harlot's speech and mouth to other body parts to illustrate how her anatomy functions to achieve her goal of "leading mankind astray in the ways of the pit," as stated in the final line of the poem. Each of the harlot's body parts reflects her sinful nature and how she uses her body to entrap the righteous man.[1020] The boundaries of this strophe are delineated by this common theme of her body. Similar to strophe 1, this theme taken together with the parallelism between the bicolon lines serves to unify this as a strophic unit.

This strophe is replete with many forms of parallelism not only between the cola of each bicolon line, but also between the lines within the strophe. These forms of parallelism operate to both delineate and associate the cola within this strophe. For example, there is internal lexical

---

[1015] D. Harrington, *Wisdom Texts from Qumran* (London: Routledge, 1996), 34.

[1016] No completely satisfying reconstruction of this word has yet been proposed. Strugnell suggested פחין, which is an Aramaic plural word for "traps" ("Notes en marge," 264). However, the head of the final *nun* looks more like a *zayin* than a *nun* resulting in פחוז "deceit." This is also problematic because פחז is not written with a *waw*. E. Qimron suggests that פחוז is a morphological variant of פחז. See E. Qimron, *Hebrew of the Dead Sea Scrolls* (HSS 28; Harvard University Press: Cambridge, 1986), 112. See also Schoors, "Qumran Sapiential Works," 90. In one of Eliphaz's responses to Job, he asserts how the wicked man's heart or belly prepares deceit ובטנם תכין מרמה (Job 15:35). Here, פחוז functions as the direct object of יכין. Overall, both possibilities are plausible. I have chosen פחין on account of parallelism I have reconstructed with the [שי מות]מקֿ. If one were to choose פחוז "deceit," then the following line could be reconstructed in a manner to be parallel with "deceit." For example, the reconstruction of [מ]קרבות שקר would work well (cf. Licht, "(4Q184) הזרה האשה של רעתה," 291).

[1017] Strugnell suggested a reconstruction of "snares" [שות]מק, which would be parallel to "traps" פחין ("Notes en marge," 264). I am reconstructing "snares of death" because this creates a three word colon, which conforms to the majority of cola in the poem. It is also a common combination of words in biblical literature (cf. Ps 18:6; Prov 13:14, 14:27). This combination (מקשי מות) is also in parallel construction with שוח in the next line.

[1018] This form is not attested in the HB. It is likely derived from שוחה or שיחה meaning "pit." This usage is attested in later rabbinic Hebrew. See M. Jastrow, *A Dictionary of the Targumim, Talmud Babli and Yerushalmi, and the Midrashic Literature* (Leipzig: W. Drugulin, 1903), 1559.

[1019] This reconstruction was suggested by Allegro (*DJD* 5, 82).

[1020] Kampen notes how "the seductress is the one who with her mouth and smooth words prepares a snare for the unwitting in Prov 7:23" (*Wisdom Literature*, 241).

parallelism between the hemistiches within each of the bicolon line forming an abba pattern which demarcates each colon and forms three bicolon lines.

**Table 149: Internal Parallelism Strophe 2, Line 1 (4Q184 2)**

| | | |
|---|---|---|
| a | her heart | לבה |
| b | prepares traps, | יכין פחין |
| a | and her inner most parts | וכלֿיותיה |
| b | (prepares) sn[ares of death]. | מק֯[שי מות] |

Likewise, in the second and third bicolon lines, one can observe this internal parallelism between the hemistiches of each colon. In line 1, "heart" is lexically parallel to "inner most parts" and "traps" is parallel to "snares of death." The verb "prepares" from colon 1a is elliptically employed in the colon 1b. The internal lexical parallelism of line 2 is evident in the second hemistich of each colon, which is also lexically parallel: "pit" is parallel to "iniquity." In line 2, "[Her palms]"[1021] has been reconstructed partially upon the basis that it is lexically parallel to "her hands." In line 3, the internal parallelism continues, where "legs" is lexically parallel to "walking" and "acting wickedly" to "sinful transgressions."

In addition to this internal lexical parallelism between the hemistiches of each bicolon line, there are also semantic parallelisms between the cola of this strophe. The cola within each bicolon line are semantically parallel to one another, forming an aabbcc semantic patterning.

**Table 150: Semantic Parallelism Strophe 2 (4Q184 2–3)**

| | | |
|---|---|---|
| 1 | a | Her heart prepares traps, |
| | a | and her inner most parts sn[ares of death]. |
| 2 | b | [Her palms] are defiled with iniquity, |
| | b | her hands grasp the pit. |
| 3 | c | Her legs desce[nd] to act wickedly, |
| | c | and walk in [sinful] t[ra]nsgressions. |

Another notable semantic patterning forms an anatomical list of the harlot which describes her body's activities. The harlot's activities correspond to her anatomical parts. Thus, her hands "grasp" and legs "descend." More importantly, each body part also relates to how her evil ways are described elsewhere in the poem. Each body part has an implicit ramification for

[1021] This reconstruction was first suggested by Gazov-Ginzberg ("Double-Meaning," 285).

those who are seduced by the harlot. A brief consideration of the unique phrase "her hands grasp the pit" will illustrate this point. Although the expression of a harlot grasping a pit is not in Proverbs, the harlot is compared to a deep trapper's pit that the iniquitous fall into (Prov 23:27)[1022] and her words are described as a deep pit that traps men (Prov 22:14).[1023]

This biblical imagery helps to inform the reader of the implicit repercussion of associating with the harlot. The description of her hands' activity grasping the pit foreshadows the coming strophes which characterize the woman as trapping her prey in Sheol. Eventually, the poem reveals to the reader that the harlot dwells in the pit, and her prey will be taken down into Sheol with her. Thus, the implied consequence for the reader is that whoever embraces the harlot will be taken down to the pit because the harlot grasps the pit.[1024] Clutching the harlot is tantamount to descending into Sheol.

**Table 151: Anatomical List of the Harlot (4Q184 2–3)**

| List | Colon | Body Part | Activity |
|---|---|---|---|
| 1 | 1a | heart | prepares traps |
| 2 | 1b | inner most parts | (prepare) snares of death |
| 3 | 2a | palms | defile with iniquity |
| 4 | 2b | hands | grasp the pit |
| 5 | 3a | legs | act wickedly |

Another interesting feature about this strophe is the syntactic parallelism which mirrors the semantic parallelism between the cola forming an aabbcc syntactic patterning. It is also interesting that there is a progression in the anatomical list from the internal parts of her body to her external parts. This is different than anatomical lists in the biblical poetry, which typically start at the top of the head and move downwards.[1025] The syntax of the cola of the first bicolon line is identical even in the ordering of the constituents.

[1022] כי שוחה עמקה זונה

[1023] שוחה עמקה פי זונה. 1QH[a] 10.19 also uses the imagery of a trapper's pit that captures the life of men: ויהפוכו לשוחה חיי גבר.

[1024] Jones points out that 4Q184's focus on the netherworld goes beyond Prov 7, for in 4Q184 the harlot "is not simply the oriface [*sic*!] to Sheol [Prov 7:27]; she lives there…The Wicked Woman herself represents the chaos of the underworld" (Jones, "Wisdom's Pedagogy," 78). Naudé also emphasizes the harlot's connection to the underworld in his exposition of 4Q184: "The Wicked Woman is portrayed not merely as leading her victim to the netherworld, but as herself being a resident and creature of that dark realm" (Naudé, "The Netherworld and the Body," 379).

[1025] See §1.4.1.

**Table 152: Syntactic Parallelism Strophe 2, Line 1 (4Q184 2–3)**

| Colon | Subject + Pronominal Suffix | Verb | Object |
|---|---|---|---|
| 1a | her heart | prepares | traps |
| 1b | her inner most parts | (prepare) | sn[ares of death]. |

The verb from colon 1a is elliptically employed in colon 2b. Similarly, in the third bicolon line the verb and subject from the first colon are elliptically provided for the second colon of the bicolon line. This creates an identical syntactic structure.

**Table 153: Syntactic Parallelism Strophe 2, Line 3 (4Q184 3)**

| Colon | Subject + Pronominal Suffix | Verb | Infinitive |
|---|---|---|---|
| 3a | Her legs | desce[nd] | to act wickedly |
| 3b | (her legs) | (descend) | to walk in sinful transgressions |

In the second colon of this bicolon line, "to act wickedly" לְהָרְשִׁיע is paralleled by the infinitive phrase "walk in [sinful] t[ra]nsgressions" [פשע] שְׁמוּת[א]בְּ ללכת. The second colon continues the illustration of the legs by using a verb commonly associated with the legs' activity, i.e., walking. It expounds upon the evil nature of the legs' activity with the phrase "in sinful transgressions." Thus, the overall notion is that the harlot's legs act wickedly by walking in sinful transgressions.

The syntactic parallelism of the two cola of the second bicolon line is likewise similar. The major difference between the two cola is the voice of the verb. The first colon is active and the second is passive. The deep structure of the first colon reveals their symmetry.

**Table 154: Syntactic Parallelism Strophe 2, Line 2 (4Q184 2–3)**

| Colon | Subject | Verb | Object |
|---|---|---|---|
| 2a | Iniquity | defiled | her palms |
| 2b | her hands | grasp | the pit |

The ordering of the constituents in the surface structure of the first colon gives the impression of identical syntactic structure. Although "her palms" is in actuality the object of the passive verb, it is placed at the beginning of the colon to mirror the second colon of the line. The identical position of this lexical pair in the ordering of the constituents gives the perception of equivalence.

In addition to this, the verbs of this line are also morphologically parallel with contrasting conjugations.[1026] This phenomenon has been long noted in biblical poetry and was called the factitive-passive sequence by M. Held and the active-passive sequence by U. Cassuto.[1027] Additionally, this is a form of syntactic parallelism which is described as subject-object parallelism by Berlin.[1028] In this type of parallelism, according to Berlin, "parallel lines are structured so that the terms which are semantically parallel serve different syntactic functions in their respective lines."[1029]

All of these various forms of semantic, lexical, syntactic and morphologic parallelism outlined in the previous analysis of this strophe serve to enforce several features. Firstly, they demarcate the cola within the strophe from one another. The parallelism in the passage guides the division of the text into discrete cola. Secondly, the various forms of parallelism associate certain cola with others. Semantic and syntactic patterning of aabbcc (i.e., aa+bb+cc) indicates that we are dealing with 3 bicolon lines (i.e., a, b and c). Lastly, the parallelism of the passage, taken alongside the topic of the lines, guides the demarcation of these lines from the rest of the lines as a strophe in the overall macro-structure of the poem. As I will show in the following analysis, there is a thematic development in the macro-structure of the poem. The theme of each strophe leads into the next strophe, forming a coherent narrative.[1030]

[1026] A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 1985), 36. In this case the *qal* is contrasted with the *niphal*.
[1027] Berlin, *Dynamics of Biblical Parallelism*, 36; U. Cassuto, *The Goddess Anath* (Jerusalem: Magnes Press, 1971), 47–48.
[1028] M. Held, "The Action-Result (Factitive-Passive) Sequence of Identical Verbs in Biblical Hebrew and Ugaritic," *JBL* 84 (1965): 272–82.
[1029] Berlin, *Dynamics of Biblical Parallelism*, 57.
[1030] In the words of Alter, "A good many poems are worked out through the consequentiality of the images and ideas that is incipiently narrative and may include brief sequences of explicit narrative" (*Art of Biblical Poetry*, 29).

### 5.5.3 STROPHE 3 (4Q184 3–5). HER ATTIRE

| | | |
|---|---|---|
| 1. [Her clothes] are foundations of darkness, | [בגדיה] מוסדי חושך[1031] | 3-4 |
| and in her skirt are a multitude of transgressions. | ורוב פשׁעים בכנפיה | 4 |
| 2. [Her coverings] are the height of night, | [כסות]ה תועפות לילה | 4 |
| and (in) her raiment are [a multitude of sins]. | ומלבשיה [המון עוונות][1032] | 4 |
| 3. Her veils are the darkness of twilight, | מכסיה אפלות נשף | 5 |
| and (in) her adornments are diseases of the grave. | ועדיה נגועי שחת | 5 |

Following this description of the harlot's body, the poem now moves forward to a description of her clothing. Similar to the previous description of her body, the description of her clothing illustrates how her each piece of clothing functions to achieve her goal of "leading mankind astray in the ways of the pit" as stated in the final line of the poem.

This strophe is characterized by multiple forms of parallelism (lexical, semantic and grammatic) between different textual levels (hemistich, colon and line). The various forms of parallelism are useful for delineating the individual cola as well as the bicolon lines within this strophe. The parallelism also aids in reconstruction of the lacunae in this strophe. For example, the reconstruction of the beginning of lines 1 and 2 (4Q184 3–5), in addition to the end of line 2, employs words that would fit well within the various forms of parallelism evident in the existing portions of this strophe, such as the parallelism between the first hemistich of each successive line.

Another factor that aided in reconstruction are the motifs of attire,[1033] darkness and sin, which are found in this strophe. These motifs are present in each line and are reinforced by the

[1031] The reconstruction of בגד in the first line is based on its use elsewhere with כנף to denote the edge of a dress (Hag 2:12, Num 15:38). Thus, colon 1a is parallel to כנף in colon 1b. Likewise, the reconstruction of כסות in colon 2a seems to be the best reconstruction because it is used twice in parallel construction with לבוש in Job: ילינו מבלי לבוש ואין כסות בקרה (Job 24:7) and אובד מבלי לבוש ואין כסות לאביון (Job 31:19). Overall, reconstructions are based on parallelisms between the first and second colon of this line.

[1032] This reconstruction is my suggestion. It is based on the parallelism. One would expect an idea parallel with "multitude of transgressions" רוב פשעים and "diseases of the grave" נגועי שחת to reconstruct the missing ending of the second hemistich of line 2 (4Q184 3–4). The phrase "a multitude of sins" fits well. עון is paired with פשע in several places in the HB (cf. Job 33:9; Ps 32:5).

[1033] The meaning of כנף, which I have translated as "skirt," has drawn the attention of Baumgarten, who concluded through an elaborate analysis that the protagonist of the poem was a demonic figure. This would entail that "clothing" is not the best translation of בכנפיה "in her skirts." Baumgarten postulates that this refers to the wings of a demonic figure ("On the Nature of the Seductress," 133–43). However, in my opinion, clothes rather than wings is the best candidate for its translation. If one examines the occurrences of this word in the HB, it is used very often to denote clothing. Cf. 1 Sam 24:6; Deut 22:30, 27:20; Jer 2:34; Ezek 5:3, 16:8 and Zech 8:23. It also means the edge of a garment. In this case, it is used in construct with various other nouns such as מעיל (1 Sam 15:27), כסות (Deut 22:12) and בגד (Hag 2:12). It is also used figuratively in one passage in Jeremiah (2:34), where it speaks of the blood of the innocent being in Israel's skirts.

parallelism between the hemistiches of each colon. These themes also demarcate these three bicolon lines as a strophic unit in the macro-structure of the poem.

Each of the three bicolon lines contains a semantic lexical patterning between the hemistiches. The first hemistich of each colon in the three bicolon lines contains lexical parallelisms for clothing. Likewise, the second hemistich of the first colon of each bicolon line is a lexical pair for darkness, whereas, the second hemistich of the second colon of each bicolon line contains a lexical pair for sin. This forms an identical lexical patterning between the hemistiches of all three lines of abac.

**Table 155: Lexical Parallelism Strophe 3 (4Q184 3–5)**

| | a | b | a | c |
|---|---|---|---|---|
| | Colon a | | Colon b | |
| 1 | [clothes] | foundations of darkness | skirt | multitude of transgressions |
| 2 | [coverings] | height of night | raiment | [multitude of sins]. |
| 3 | veils | darkness of twilight | adornments | diseases of the grave |

Similar to the anatomical list in strophe 2 (4Q184 2–3), this lexical patterning also forms a list. However, in this strophe it would be more accurate to describe three lists. The list of clothing is the dominant theme of the strophe, but the lists of darkness and sin relate to the broader themes of the entire poem. The list of clothing gives several synonyms for clothing each with a nuanced distinction. The overall effect of these lists is the notion that every piece of clothing worn by the harlot is associated with darkness and sin.

**Table 156: Lists in Strophe 3 (4Q184 3–5)**

| Colon | Clothes | Darkness | Sin |
|---|---|---|---|
| 1a | [clothes] | foundations of darkness | |
| 1b | skirt | | multitude of transgressions |
| 2a | [coverings] | height of night | |
| 2b | raiment | | [multitude of sins] |
| 3a | veils | darkness of twilight | |
| 3b | adornments | | diseases of the grave |

Aside from this lexical parallelism, within this strophe there is also semantic parallelism between the cola of each bicolon line, forming an abababab semantic pattern within the strophe. In

this semantic parallelism, the first colon of each bicolon line is semantically parallel, which is also the case for the second colon of each bicolon.

**Table 157: Semantic Parallelism Strophe 3 (4Q184 3–5)**

| | | |
|---|---|---|
| 1 | a | [Her clothes] are foundations of darkness, |
| | b | and in her skirt are a multitude of transgressions. |
| 2 | a | [Her coverings] are the height of night, |
| | b | and (in) her raiment are [a multitude of sins]. |
| 3 | a | Her veils are the darkness of twilight, |
| | b | and (in) her adornments are diseases of the grave. |

This semantic parallelism between the three bicolon lines helps to interpret the meaning of night or darkness in each line. The second colon of each bicolon line relates to one another in a subtle manner, which highlights the total scope or pervasiveness of the sins associated with her attire. Her clothes, and the sins hidden in them, stretch chronologically from the zenith to the nadir of the night. Colon 1a begins with the foundations of darkness, indicating the lowest (metaphorically the nadir) part of darkness. The next line (colon 2a; 4Q184 4) transitions to the height of the night, which metaphorically relates to the zenith of the night. Lastly, in the third line (colon 3a; 4Q184 5) the poet expresses that the harlot's darkness lasts throughout the night by indicating it is present even during twilight.[1034]

Each of the lines within this strophe also exhibits a distinctive syntactic and morphologic parallelism between the cola. Each colon is a nominal clause that lacks a finite verb. The first colon of each bicolon line contains identical syntactic structure even in the ordering of their constituents. Morphologically, the first word of each bicolon line is identical being a plural noun with a third feminine singular pronominal suffix. Additionally, the predicate is identical, containing a plural construct phrase.

**Table 158: Grammatical Parallelism Strophe 3, "A" Cola (4Q184 3–5)**

| Colon | Subject + 3FS Pronominal Suffix | Plural Construct Phrase Predicate |
|---|---|---|
| 1a | [בגדיה] | מוסדי חושך |
| 2a | ה[כסות] | תועפותֹ לילה |
| 3a | מכסיה | אפלות נשֹף |

[1034] See Prov 7:9 for this same concept.

Similar to the first colon, the second colon of each bicolon line is syntactically parallel to one another. The ordering of the syntactic constituents is not identical in all three cola, but the structure is nonetheless parallel. There are also morphologic parallelisms between each colon that coincide with the syntactic parallelism. Each colon is a nominal clause which contains a subject with a third person feminine singular pronominal suffix and a ב preposition. The ב preposition is provided by the first colon (1b; 4Q184 4), and is elliptically employed in the remaining two cola in lines 2 and 3 (4Q184 4–5).[1035] This causes each of the different sins listed to be "in" the various garments of the harlot rather than being equated with them. The poet is conceptualizing what lies in, or possibly hidden underneath, the harlot's clothing.[1036]

**Table 159: Grammatical Parallelism Strophe 3, "B" Cola (4Q184 3–5)**

| Colon | Subject + PP + 3FS Pronominal Suffix | Plural Predicate |
|---|---|---|
| 1b | בכנפיה | ורוב פשׁעים |
| 2b | ומלבשיה | [עצומים חטאות] |
| 3b | ועדיה | נגועי שחת |

Overall, the syntactic and semantic parallelism forms an identical pattern of ababab between all the cola of this strophe. This identical parallel patterning and similarity in surface structure between the cola increases the perceptibility of parallelism in this strophe.[1037] The multiple forms of parallelism within the passage help to delineate each colon. This parallelism also functions to enforce the themes within this strophe. Together, the parallelism and themes, demarcate this group of three bicolon lines as a separate strophe within the overall structure of the poem. The analysis of this strophe has also shown how attention to parallelism can aid in discerning poetic structure, interpretation and reconstruction of lacunae. Reconstruction of a poetic text must take its poetic nature into account.

[1035] For discussion and examples of ellipsis of preposition in biblical poetry see W. Watson, *Classical Hebrew Poetry: A Guide to its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984), 304; J. Kugel, *Idea of Biblical Poetry: Parallelism and its History* (Baltimore: The Johns Hopkins University Press, 1981), 90; M. Dahood, *Psalms III* (AB 17A; Garden City: Doubleday, 1970), 435–37.
[1036] This is a familiar metaphor in prophetic literature in the Hebrew Bible. Both Jeremiah (13:22, 26) and Nahum (3:5) speak about iniquity being covered up in the skirt and revealed when the skirt is lifted up over one's head.
[1037] Berlin, *Dynamics of Biblical Parallelism*, 130–41.

### 5.5.4 Strophe 4 (4Q184 5–6). Her Abode

| | | |
|---|---|---|
| 1. Her couches{her beds}are beds of the pit, | עֹרְשֹׁתָ֫ {יְצוּעֹתֶ֫יהָ} יצועי שחת | 5 |
| and [her beds] are the depths of the grave. | [ומטותיה] מעמקי בור | 5-6 |
| 2. Her lodgings are beds of darkness, | מלונותיה משכבי חושך | 6 |
| her [r]esting places in the heart of the nig[ht]. | ובאישני לילֿ[ה] [מֿ]שלותיה | 6 |
| 3. She sets up her abode in the foundations of dark[ness], | ממוסדי אפֿ[לות] תאהל שבת | 6-7 |
| and dw[el]ls in tents of silence amidst eternal flames. | ות[ש]כון באהלי דומה בתוך עוֹלָם | 7 |

This strophe is not unusual in comparison to the other strophes in this poem which contain multiple coexisting forms of parallelism. One significant difference, however, is the problematic nature of line 3, which is especially important because of its position preceding the central section of the entire poem in the subsequent strophe. Overall, the following poetic analysis will not only demonstrate that my proposed reconstruction works best with the various forms of parallelism in this strophe, but it also serves to enforce the central theme of the harlot's abode found in all three bicolon lines.

The first form of parallelism to be considered is the internal lexical abab parallelism between the hemistiches of each bicolon line. This parallelism delineates each colon within the strophe and forms three distinct bicolon lines. For example, in line 1 (4Q814 5) "couches" are parallel to "beds" and "pit" is parallel to "grave." This pattern is continued through each bicolon line. In the second bicolon line (4Q184 6), "lodgings" is a lexical pair for "resting places." whereas "darkness" is a lexical pair for "night." In the last bicolon line (4Q184 6–7), the verb "sets up abode" תאהל is lexically parallel with the verbal clause "dwells in tents of silence" ות[ש]כון באהלי דומה, whereas "foundations of darkness" is a lexically parallel with "eternal flames."

**Table 160: Internal Lexical Parallelism Strophe 4 (4Q184 5–7)**

| | a | b | a | b |
|---|---|---|---|---|
| 1 | couches | pit | [beds] | grave |
| 2 | lodgings | darkness | [r]esting places | nig[ht] |
| 3 | sets up abode | foundations of dark[ness], | dw[el]ls in tents | eternal flames |

In this lexical parallelism, the hemistiches of each successive line are also lexically paired with the following lines, although the dominant form of parallelism relates the hemistiches within each line. Thus, "darkness" in the second hemistich of colon 2a is lexically paired with

"darkness" in the second hemistich of colon 3a. However, the primary correspondence of "darkness" in colon 2a is with "night" in colon 2b. This is the dominant lexical patterning between all the bicolon lines within this strophe.

This lexical parallelism can aid in the reconstruction of the lacuna at the beginning of line 2b (4Q184 6). This patterning is evident from the extant portions of lines 2 and 3, which include only limited reconstructions. Thus, the beginning of colon 2b most likely begins with a noun that is parallel to "her couches" ערשיה. The reconstruction of ומטותיה is a physically plausible reconstruction and matches this parallelism. The possibility of this reconstruction is increased by the use of ערש elsewhere in the HB in parallel construction with מטה (cf. Ps 6:7 and Amos 3:12, 6:4).[1038] Aside from this evidence from biblical usage, as Tigchelaar has pointed out, this reconstruction is also suggested by 4Q525 15, which probably reads [והי]ומט after ערשיו יצועי שחת.[1039]

The most difficult portion of this strophe is the last colon (3b). On account of the central place of this line and its effect on the following structure, a brief explanation will follow detailing the reasons for my own transcription and poetic arrangement. The last colon in line 3 can be arranged in a variety of possible manners, but the proposed arrangement offered here works best with the parallelism of the strophe. I will begin by discussing one possible arrangement which is incorrect in my judgment. It is tempting, but incorrect, to arrange the line as a tricolon line arranged thus:

**Table 161: Incorrect Tricolic Structure Strophe 4, Line 3 (4Q184 6–7)**

| | | |
|---|---|---|
| 3a | She sets up her abode in the foundations of dark[ness], | ממוסדי אפֹ[לות] תאהל שבת |
| 3b | and dw[el]ls in tents of silence | ות[ש]כון באהלי דומה |
| 3c | amidst eternal flames. | בתוך מוקדי עֹוֹלם |

Some poetic arrangements, following Moore, place "amidst eternal flames" as a separate colon.[1040] This arrangement is incorrect because it creates a colon with no verb, which is comprised solely of a prepositional phrase. This is extraordinary for this poem because every other colon is a verbal or nominal clause. It is also atypical, more broadly speaking, for Hebrew

[1038] Cf. also Ps 41:4 and Job 7:13.
[1039] Tigchelaar, "Lady Folly and Her House," 378–81.
[1040] Moore, "Personification of the Seduction," 508; Aubin, "Femininity and Metaphor in 4Q184," 5; Licht,"(4Q184) הזרה האשה של רעתה," 291.

poetry, which tends to include one verb or nominal clause per colon. This prepositional phrase should not be a separate colon in order to conform to the "standard" colon length of 4Q184 or a particular 3:3 meter. This rationality is not sufficient because the colon length of 4Q184 is not consistently 3 words long. There are many examples of four word cola and the poem ends with a five word colon.

Carmignac proposed that there were a series of scribal errors in this line and he reconstructed the original line as follows.[1041] This reconstruction has been followed by many translations of this passage.[1042]

**Table 162: Carmignac's Reconstruction (4Q184 7–8)**

| | |
|---|---|
| Her inheritance is amidst eternal flames, | נחלתה בתוך מוקדי עולם |
| and not with all those who are girded with splendor | ואין בכול נאזרי נוגה |

In this alternative poetic structure, reorganizes the lines 7–8 of 4Q184, omits בתוך and changes מְאֹירי to נְאֹזרי.

**Table 163: Carmignac's Textual Emendation (4Q184 7–8)**

| | |
|---|---|
| 4Q184 | ות[ש]כון באהלי דומה בתוך מוקדי עוֹלָם ואין נחלתה בתוך בכולֿ בתוך בכולֿ מֵאֹירי נוגה |
| Carmignac | ות[ש]כון באהלי דומה נחלתה בתוך מוקדי עוֹלָם ואין בכולֿ בתוך בכולֿ נוגה |

This reconstruction modifies the meaning of "בתוך מוקדי עולם." In 4Q184, this prepositional phrase is a continuation of the previous line of thought that discusses where she dwells (the verb is supplied elliptically for these clauses). She abides in *tents of silence* amidst eternal flames. In Carmignac's reconstruction, *her inheritance* is amidst eternal flames.[1043] Overall, Carmignac's reconstruction requires too many modifications and is highly conjectural. This reconstruction is not needed because, as the following poetic analysis will show, there are a

[1041] Carmignac, "Poème allégorique," 366–68.
[1042] Vermes, *The Complete Dead Sea Scrolls in English*, 417–18; García Martínez, *The Dead Sea Scrolls Translated*, 397; Kampen, *Wisdom Literature*, 238.
[1043] This subtle distinction has profound exegetical consequences. 4Q184 (rather than Carmignac's emendation) suggests that she dwells in eternal flames. This phrase, taken together with strophe 7 (4Q184 10–11), is interpreted to mean that she is a resident of Sheol. See Goff, "Hellish Females," 32–36; idem, *Discerning Wisdom*, 115; Baumgarten, "Nature of the Seductress," 133–43. However, if her inheritance is amidst eternal flames, this connotes the final judgment of the wicked (cf. 1QH[a] 14.20–22; CD 2.5; 1QS 4.13). See Kampen, *Wisdom Literature*, 243.

variety of parallelisms which emerge between the cola that support the proposed division without emending the text.

This strophe displays a remarkably consistent syntactic parallelism forming an overall pattern of aabbcc between the six cola. Each colon within the three bicolon lines is syntactically parallel with its partner. The first bicolon line (4Q184 5–6) is the clearest example out of the three because it is both morphologically and syntactically identical. Each colon in the bicolon line is a nominal clause, containing a feminine plural noun with a third feminine singular pronominal suffix as the subject and a plural construct phrase as the predicate.

The second bicolon line (4Q184 6) is likewise syntactically parallel, although the subject of colon 2b is placed at the end of the colon. Each colon is a nominal clause that has a plural noun with a third feminine singular pronominal suffix as the subject and a plural construct phrase as the predicate. In the third bicolon line (4Q184 6–7), the syntax is also parallel, but the ordering of the syntactic constituents differs for each line. This line is the most difficult to access, but nonetheless, a consideration of each line's syntax will show that each colon in line 3 contains the similar syntax.

**Table 164: Syntactic Parallelism Strophe 4, Line 3 (4Q184 6–7)**

| | Verb | Preposition | Prepositional Phrase |
|---|---|---|---|
| 3a | תאהל | מן | מוסדי אפ̇[לות] |
| 3b | ות[ש]כון | בתוך | מוקדי עו̈ו̈לם |

Alongside the syntactic parallelism of this last bicolon line, there is also a large degree of morphologic parallelism. For example, the verb of each colon is third person feminine singular and the prepositional phrases both contain two plural nouns in construct. Line 3 is also chock-full of lexical parallelisms. Each constituent in the table above is syntactically and lexically parallel! Additionally, שבת[1044] in colon 3a is parallel to אהלי in colon 3b (4Q184 7). Even the prepositional phrases in both cola are lexically parallel.[1045] The preposition מן most likely

[1044] שבת is an infinitive construct. Strugnell points out that there could have been haplography for תאהל לשבת (Strugnell, "Notes en marge," 266). Infinitive constructs often function as the object of the verb with or without a ל prefix. See W. Gesenius and E. Kautzsch, *Hebrew Grammar* (New York: Dover, 2006 [orginal publication 1813]), 347, 350.

[1045] Additionally, the presence of paronomasia between מוסדי and מוקדי certainly helped to increase the perceptibility of this parallelism. Also, the same root אה"ל in both cola also creates paronomasia.

contains a spatial significance, which is parallel to the preposition בתוך.[1046] Thus, the harlot dwells in her camp which is located in [מוסדי אפ[לות or מוקדי עולם. Overall, the presence of the lexical, phonologic, syntactic and morphologic parallelism within line 3 (4Q184 6–7) of this strophe serves as strong evidence that the phrase בתוך מוקדי עולם is a part of colon 3b (4Q184 7) as my reconstruction has proposed.

The semantic parallelism in this strophe is identical to the second strophe, where the second hemistich of each line exposits the first. This forms a semantic patterning of aabbcc between the cola of this strophe. This semantic patterning is also enforced by the internal lexical abab patterning of each bicolon line.

**Table 165: Semantic Parallelism Strophe 4 (4Q184 5–7)**

| | | |
|---|---|---|
| 1 | a | Her couches{her beds}are beds of the pit |
| | a | and [her beds] are the depths of the grave |
| 2 | b | Her lodgings are beds of darkness |
| | b | her [r]esting places is in the heart of the nig[ht] |
| 3 | c | She sets up her abode in the foundations of dark[ness] |
| | c | and dw[el]ls in tents of silence amidst eternal flames |

Semantic parallelism—in contrast to lexical parallelism—is concerned with the relationship between parallel cola.[1047] In this series of bicolon lines, the second colon elaborates on the meaning of the first. For example, the first colon of line 1 states that the harlot's couches are in actuality beds of the pit.[1048] The exact meaning of the curious phrase "beds of the pit" is then elaborated in the second colon. They are described as being located not simply in the "grave," but in the depths of the grave in the second colon.

The semantic parallelism of these lines communicates the overall message of this strophe about the harlot's abode. Just as was foreshadowed in the previous strophe through the description of her garments as being full of diseases of the grave, the poet develops the idea of

[1046] Koehler, Baumgartner, Stamm, *HALOT*, 1918–19. The translation of מן is difficult. I have translated "in" but the literal meaning is "out of" or "away from." However, the notion that "she sets up her abode *away from* foundations of darkness," violates her description elsewhere in 4Q184 (cf. strophe 7).
[1047] This, as Berlin has pointed out, should be distinguished from lexical parallelism and can function independently of lexical pairs (Berlin, *Dynamics of Biblical Parallelism*, 80–83).
[1048] The notion of the destructive (and ornamented) nature of the adulteress' couch found in Proverbs is expanded in 4Q184 to connect her lodging to the netherworld. See Tigchelaar, "Lady Folly and Her House," 378–81. This adulteress' couch is also described in Proverbs: מרבדים רבדתי ערשי (Prov 7:16; Ps 91:6).

her netherworld dwelling for the reader. This culminates in the last colon of the strophe, which describes her dwelling as a place of silence and eternal flames. The place of silence is a familiar biblical reference to the underworld where the dead remain silent. The Psalms speaks of dwelling in (the abode) of silence: לולי יהוה עזרתה לי כמעט שכנה דומה נפשי (Ps 94:17).[1049] In 4Q184, this motif is appropriated and reinterpreted in the context of the smooth speech of the harlot. The silent abode of the harlot is contrasted with the smooth speech she uses to seduce men in the beginning of the poem.[1050]

The last colon culminates with the vivid picture of the harlot's dwelling in eternal flames. "Eternal flames" is a reference to the ancient conception of Sheol or the underworld.[1051] In the overall structure of the poem, the four previous strophes rise to a crescendo with the description of her abode in the fiery Sheol. Each strophe gradually continues the description of the harlot finally climaxing with the most acerbic language of the poem thus far. This developing crescendo points to the centrality of the next strophe for the entire poem.

### 5.5.5 Strophe 5 (4Q184 7–9). Her Inheritance

| | | |
|---|---|---|
| 1. She has no inheritance among all who shine brightly, | 7-8 | ואין נחלתה בתוך בכולֿ מֹאִירי {◦} נוגה[1052] |
| and she is the first of all the ways of iniquity. | 8 | והיֹאה ראשׁית כֹּוֹל דרכֿי עול |
| 2. Alas! she is destruction to all who inherit her, | 8 | הוי הוה לכול נוחליה |
| and calamity to a[ll] who grasp her. | 8-9 | ושדדה לכ[ול] תֹּומכי בה |

[1049] In another instance, it speaks of how the dead do not praise the Lord, because they go down into silence (Ps. 115:17).

[1050] Naudé notes this contrast between the speech of the Strange Woman/harlot in Proverbs and 4Q184 as well. He comments, "while the Strange Woman is allowed to speak (Proverbs 7:14-20), the Wicked Woman is not. Rather, it is merely reported by her antagonists (note the frequency of the third feminine possessive suffixes)" (Naudé, "The Netherworld and the Body," 378–79).

[1051] Isaiah speaks of the מוקדי עולם, as a place reserved for the fiery judgment of sinners (Isa 33:14; Ps 102:4). However, the netherworld is not typically described as a place of fiery torment in the books of the HB. This imagery is certainly influenced by developing conceptions of the afterworld in Judaism of the Second Temple period, which associated reward and punishment with the netherworld. The notion that demons and sinners will be tormented in a fiery Sheol is found in 1 Enoch 18:6; 1QH[a] 14.20–22; 1QS 4.13; CD 2.5 and 1QpHab 10.5, 13 showing that this concept of the netherworld was commonplace in the DSS (Kampen, *Wisdom Literature*, 243). M. Lesley also construes an argument that identifies the harlot of 4Q184 as a demonic figure—the Lilith found in Isaiah 34—based on these passages, amongst others. See M. Lesley, "Exegetical Wiles: 4Q184 as Scriptural Interpretation," in *The Scrolls and Biblical Traditions: Proceedings of the Seventh Meeting of the IOQS in Helsinki* (STDJ 103; Leiden: Brill, 2012), 107–42.

[1052] The construction בתוך בכול is unique and not attested elsewhere in the scrolls or the HB. However, בתוך כול is found in some places meaning "within all" (cf. 1QpHab 5.12; 1QH[a] 16.7; 4Q289 1 5). See also 1QH[a] 10.27 סבבום בכל כלי מלחמותם, which means "with all."

Thematically, strophe 5 is a summary of the poem as a whole serving as an epitome of the entire poem. Moore's analysis also points to the centrality of the first colon of strophe 5 by placing it as the medial statement.[1053] Although my poetic analysis disagrees with Moore's overall division of the poem, it agrees with his placement of these lines in a prominent position.[1054] Line 2a (4Q184 8), which states "alas she is destruction to all who inherit her,"[1055] is the thematic centerpiece of the entire poem and points forward to the conclusion of the poem.

The thematic centrality of strophe 5 is shown by its connectedness to its surrounding context. The poem progresses through this strophe from a description of her dwelling in the underworld (strophe 4; 4Q184 5–7) to positing that those who grasp her will be transported to Sheol through the harlot's ways (strophe 5–6; 4Q184 7–10). The phrase "and she is first of all the ways of iniquity" in line 1 foreshadows the next strophe, which elaborates on the various paths to sin. The scene shifts at this point from a sketch of the harlot to a descriptive enumeration of her prey.

This thematic connectedness is also reflected in the various forms of parallelism between this strophe and the preceding and subsequent lines. Line 2 also connects to the following context through its semantic parallelism with strophe 7 and the repetition of the concept of inheritance.

**Table 166: Parallelism with Following Context**

| | | |
|---|---|---|
| Strophe 5, Line 2 (4Q184 8) | Alas, she is destruction to all who inherit her, | a |
| | and calamity to all who grasp her | b |
| Strophe 7, Line 2 (4Q184 11) | all who enter her will not return | b |
| | Those who inherit her will go down to the pit | a |

[1053] Moore, "Personification of the Seduction of Evil," 509.

[1054] Concerning the centrality of this statement, see Aubin, "Femininity and Metaphor in 4Q184," 7–9; Moore, Personification of Evil," 509–10. For a discussion of the meaning of "she is the first of all the ways" in the context of Qumran sectarian literature, see Kampen, *Wisdom Literature*, 243–44; J. Collins, *Seers, Sibyls and Sages in Hellenistic-Roman Judaism* (JSJSup 54; Leiden: Brill, 1997), 372. It may be that 4Q184 is inverting statements made about God's wisdom in Proverbs (Goff, *Discerning Wisdom*, 113).

[1055] This line is proclaiming that all who associate with the wicked woman will inherit destruction. This word is often associated with destruction brought about by wickedness or the wicked in the HB (e.g., Ps 5:9, 38:13, 52:2; Job 6:30). Although the idea of inheriting destruction is not associated with lady folly of Proverbs, הוה is found in Proverbs with the meaning of "destruction." The wicked son is the destruction of his father (Prov 19:13) or the wicked give heed to destructive speech (Prov 17:4).

Strophe 5 also points back to strophe 4 through the parallelism between בתוך מוקדי עולם and בתוך בכול מאירי נוגע.[1056] Additionally, the phrase "she is calamity to all who grasp her" is semantically parallel with the previous strophe (strophe 2), which describes her hands grasping the pit.

**Table 167: Parallelism Between Preceding Line**

| | | |
|---|---|---|
| Strophe 2, colon 2b (4Q184 3) | her hands grasp the pit | יֻדֶּיה תמכו שוח |
| Strophe 5, colon 2b (4Q184 8–9) | she is calamity to all who grasp her | ושדדה לכ[ול] תוֹמכי בה |

This parallelism with the surrounding context serves to illustrate the central theme of the poem. Her dwelling is "amidst eternal flames" and her inheritance is not with "all who shine brightly";[1057] therefore, all who grasp her also inherit destruction and descend into the pit. Overall, the centrality of this strophe is indicated by the various forms of parallelism between its surrounding context which serve to enforce the main themes of the entire poem.

The importance of this strophe may also be denoted by a structural shift in the poem. As I will show later, the strophes at this point switch from three lines to two lines each. Furthermore, there is a distinctive use of הוי for anacrusis, which is also found in biblical poetry for emphasis and punctuation (cf., Ps 33:9).[1058]

[1056] The author is employing familiar Wisdom literature terminology by contrasting the harlot who dwells in darkness with the righteous who shine brightly. The notion that the righteous shine brightly can be found in Proverbs, which describes the "path of the righteous that shines brightly" with these two words as well: וארח צדיקים כאור נגה (Prov 4:18).

[1057] The phrase "those who shine brightly" is a reference to the "astral immortality for the righteous after death" (Goff, *Discerning Wisdom*, 115). This is similar to the imagery used in Dan 12:3, which describes the resurrected righteous as shining like stars. It is not clear if the poet is contrasting eternal reward and punishment in this text, as Harrington has suggested. See Harrington, *Wisdom Texts from Qumran*, 33; Goff, *Discerning Wisdom*, 115. Kampen explains that they shine because "they are in the company of angels and/or in the presence of the Divine" (*Wisdom Literature*, 243). The Qumran community believed that they shared a common lot with the holy ones in heaven, which was reflected in their prayers, songs and annual covenant renewal ceremony. See E. Chazon, "Human and Angelic Prayer in Light of the Dead Sea Scrolls," in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 35–47; idem, "Liturgical Communion with the Angels at Qumran," in *Sapiential, Liturgical and Poetical Texts from Qumran* (STDJ 35; eds. D. Falk, F. García Martínez, and E. Schuller; Leiden: Brill, 2000), 95–105; B. Frennesson, *"In a Common Rejoicing": Liturgical Communion with Angels in Qumran* (Studia Semitica Upsaliensia 14; Uppsala: Uppsala University, 1999), 1–133; D. Dimant, "Men as Angels: The Self-Image of the Qumran Community," in *Religion and Politics in the Ancient Near East* (ed. A. Berlin; Bethesda: University of Maryland, 1996), 93–104.

[1058] Watson, *Classical Hebrew* Poetry, 110.

**Table 168: Anacrusis Strophe 5, Line 2 (4Q184 8)**

| | |
|---|---|
| Alas! | הוי |
| She is destruction to all who inherit her, | הוה לכול נוחליה |
| And calamity to all who grasp her | ושדדה לכ[ול] תֹּומכי בה |

The parallelism of strophe 5 is also quite consonant with the previous strophes, displaying an aabb semantic patterning.

**Table 169: Semantic Parallelism Strophe 5 (4Q184 7–9)**

| | | |
|---|---|---|
| 1 | a | She has no inheritance among all who shine brightly, |
| | a | and she is the first of all the ways of iniquity. |
| 2 | b | Alas! she is destruction to all who inherit her, |
| | b | and calamity to a[ll] who grasp her. |

There is also a clear lexical parallelism between the cola of this strophe with the use of כל in each colon. The lexical parallelism also enforces the scope of the deleterious effects of the harlot upon all mankind. There is also an internal lexical patterning between the hemistiches of the second bicolon line, forming an abab patterning.

**Table 170: Lexical Parallelism Strophe 5, Line 2 (4Q184 8–9)**

| a | b | a | b |
|---|---|---|---|
| destruction | inherit her | calamity | grasp her |

The syntax between the cola of the second bicolon line is also parallel. Each of these lines elliptically uses the subject from the previous colon and forms a nominal clause. This syntactic parallelism is apparent in the surface structure of the syntactic constituents of these cola.

**Table 171: Syntactic Parallelism Strophe 5, Line 2 (4Q184 8–9)**

| Colon | Subject | Predicate | Prepositional Phrase | Relative Clause |
|---|---|---|---|---|
| 2a | (היאה) | הוה | לכול | נוחליה |
| 2b | (היאה) | שדדה | לכ[ול] | תֹּומכי בה |

There is also a large amount of morphologic parallelism between the syntactic constituents in these two cola. The predicates are both feminine singular nouns. Both cola contain the same preposition with כל. Lastly, both cola contain a relative clause formed by masculine plural noun in construct. Overall, the various forms of parallelism between cola within the strophe shape these lines into a cohesive literary unit and delineate the specific lines within the strophe. Furthermore, the parallelisms that take place between this strophe and its surrounding context thematically integrates this strophe into the poem.

Parallelism in Hebrew poetry, as Berlin has emphasized, can take place on multiple levels within the text but usually involves "equivalences in close proximity."[1059] The forms of parallelism between adjacent verses are less perceptible than the parallelism between the cola within the strophe. Nonetheless, parallelism across verses is a common poetic technique in the poetry of the DSS considered thus far and figures prominently in 4Q184. I have already stressed in the study of the *Hodayot* that parallelism between verses (even in different strophes) is a common poetic technique not only in the *Hodayot* but also in the non-Masoretic Psalms. This parallelism between nonadjacent verses helps to enforce the main themes of the poem, which are summarized in this strophe of the harlot's ways and inheritance.

### 5.5.6 Strophe 6 (4Q184 9–10). Her Ways

| | | |
|---|---|---|
| 1. For her paths are the paths of death, | כיא דרכֿיֿה דרכי מות | 9 |
| and her roads are the tracks of sin. | ואֿוֿרחותיה שבילי חטאת | 9 |
| 2. Her ways mislead to iniquity, | מעגלותיה משגות עול | 9-10 |
| and her tr[ai]ls to the guilt of transgression.[1060] | ונתיבו[תי]ה אשמות פשעֿ | 10 |

Strophe 6 can be readily delineated as a discrete strophe through its parallel repetition of synonyms for "way" in each colon of its 2 bicolon lines. Several different synonyms for way are used in each of its lines in parallel construction, propounding the notion of the harmful path of the woman. On account of the similarity of surface structure between the cola, as well as the accruing of linguistic equivalences,[1061] the parallelism within this strophe is highly perceptible and hardly needs exposition. Nonetheless, a brief examination will underscore the pervasive parallelism of this passage.

[1059] Berlin, *Dynamics of Biblical Parallelism*, 131.
[1060] משגות in the previous colon of this bicolon line is used elliptically in the second colon. Thus, "her ways *mislead* to iniquity" is parallel to "and her trails (*mislead*) to the guilt of transgression."
[1061] Berlin, *Dynamics of Biblical Parallelism*, 132–33.

The cola within each bicolon line are semantically parallel to one another, forming an aabb semantic patterning.[1062]

**Table 172: Semantic Parallelism Strophe 6 (4Q184 9–10)**

| | | |
|---|---|---|
| 1 | a | For her paths are the paths of death, |
| | a | and her roads are the tracks of sin. |
| 2 | b | Her ways mislead to iniquity, |
| | b | and her tr[ai]ls to the guilt of transgression. |

The parallelism within this strophe also extends to the lexical level. Each bicolon line displays an internal lexical parallelism, forming an abab lexical patterning between the hemistiches of the bicolon lines. The first hemistich of each colon is parallel to one another, whereas the second hemistich of each colon is likewise parallel to one another.

**Table 173: Lexical Parallelism Strophe 6, Line 1 (4Q184 9)**

| Colon 1a | | Colon 1b | |
|---|---|---|---|
| a | b | a | b |
| דרכֹּיה | דרכי מות | ואֹורחותיה | שבילי חטאת |

**Table 174: Lexical Parallelism Strophe 6, Line 2 (4Q184 9–10)**

| Colon 2a | | Colon 2b | |
|---|---|---|---|
| a | b | a | b |
| מעגלותיה | משגות עול | ונתיבו[תי]ה | אשמות פשֹע |

All four cola of the bicolon lines are lexically parallel through the repetition of a synonym for "way," as well as their repetition of words for "sin" in each colon. Synonyms for paths are דרכיה, ואורחותיה, מעגלותיה, and ונתיבו[תי]ה; whereas, synonyms for sin are מות, חטאת, עול, and פשֹע.[1063] This lexical parallelism between the two lines also forms two lists between the cola.

[1062] See §5.6.3 for a discussion of the keyword "path" in 4Q184.

[1063] מות is parallel with words connoting sin. Prov 2:13–19 connects sin to the path of death (cf. Eccl 8:8, 9:3; Ps 34:12, 37:12, 55:16.). The way of life and the way of death in Prov 1–9, which are related to proper or improper behavior, certainly inform this strophe. M. Fox states concerning these two paths that "corresponding to the two paths there are two classes of people. Proverbs splits the world along a moral fault line that runs between two

**Table 175: Lexical Parallelism Strophe 6 (4Q184 9–10)**

| | |
|---|---|
| 1. *For her paths* are the paths of **death**,<br>*and her roads* are the tracks of **sin**. | כיא דרכיה דרכי מות<br>ואורחותיה שבילי חטאת |
| 2. *Her ways* mislead to **iniquity**,<br>*and her trails* to the guilt of **transgression**. | מעגלותיה משגות עול<br>ונתיבו[תי]ה אשמות פשע |

**Table 176: Lists in Strophe 6 (4Q184 9–10)**

| List of Ways | | List of Sins | |
|---|---|---|---|
| paths | דרכיה | death | מות |
| roads | ואורחותיה | sin | חטאת |
| ways | מעגלותיה | iniquity | עול |
| trails | ונתיבו[תי]ה | transgression | פשע |

In addition to this lexical and semantic parallelism there is an extraordinary amount of syntactic and morphologic parallelism between the cola in this strophe. There is an identical syntactic structure of all four cola in this strophe. They are each nominal clauses with the subject preceding the predicate.[1064] Likewise, each of the syntactic constituents are morphologically parallel. The first line of each bicolon line begins with a plural noun with a third feminine singular suffix followed by a plural construct phrase with two nouns.

**Table 177: Morphologic Parallelism Strophe 6 (4Q184 9–10)**

| | |
|---|---|
| 1. plural noun + 3FS suffix + 2 nouns in construct<br>conjunction + plural noun + 3FS suffix + 2 nouns in construct | כיא דרכֹיה דרכי מות<br>ואורֹחותיה שבילי חטאת |
| 2. plural noun + 3FS suffix + 2 nouns in construct<br>conjunction + plural noun + 3FS suffix + 2 nouns in construct | מעגלותיה משגות עול<br>ונתיבו[תי]ה אשמות פשע |

Overall, the various forms of parallelism in this passage serve to demarcate these two bicolon lines from their surrounding lines as a distinct strophe, as well as delineate the lines and cola within the strophe from one another. This strophe offers a good example of how parallelism

---

classes, the wicked/foolish and the righteous/wise." M. Fox, *Proverbs 1–9: A New Translation with Introduction and Commentary* (AB 18A; New Haven: Yale University Press, 2000), 130. Thus, in this strophe, sin is parallel with (the path of) death, just as righteousness in Proverbs is associated with the path of life (Prov 2:20). The next strophe further elaborates on this idea. See § 5.5.7.

[1064] משגות is a participle but it functions as a noun. For this usage of participles see Gesenius and Kautzsch, *Hebrew Grammar*, 355–62.

sets up "relationships of equivalence or opposition between two propositions."[1065] One of the effects of this is that parallelism structures the text through its delineation and opposition of propositions. This notion is evident in this strophe where the parallelisms are pervasive throughout each colon. This structuring of the text also impacts meaning by equating words and clauses with one another. This is clearest in the lists that are formed by the lexical parallelism.

The sum effect of this parallelism is that it propounds the central theme of this strophe which is a description of the ways of the harlot. The harlot of 4Q184, like the Strange Woman of Proverbs 1–9, represents the wrong path. The reader of 4Q184, similar to the student in Proverbs, can heed the instruction of the teacher or not—he can choose wisdom or folly. Both the path of wisdom and the path of folly are symbolized by women in Proverbs 1–9. 4Q184 draws upon this biblical motif in its portrayal of the paths of the harlot.[1066]

### 5.5.7 Strophe 7 (4Q184 10–11). Her Entryway

| | | |
|---|---|---|
| 1. Her [g]ates are the ga[t]es of death, | [ש]עריה ש[ע]רי מות | 10 |
| In the entrance of her house She[ol] treads. | בפתח ביתה תצעד שאו[ל] | 10 |
| 2. A[l]l [who enter her] will [not] return, | כ[ו]ל [באיה לוא][1067] ישיבון | 11 |
| and all who inherit her will go down into the pit. | וכול נוחליה ירדו שחת | 11 |

The parallelism in this strophe is less perceptible than the previous strophe on account of the fact that semantic, lexical and syntactic parallelisms do not correspond to one another. Nevertheless, there is a considerable amount of parallelisms between the cola of this strophe and between the cola of each bicolon line. Perhaps the most evident type is the semantic parallelism between each colon, which constructs a familiar aabb patterning between all cola.

---

[1065] Berlin, *Dynamics of Biblical Parallelism*, 135.

[1066] Goff, *Discerning Wisdom*, 104–21; idem, "Hellish Females," 20–45; Kampen, *Wisdom Literature*, 236; Crawford, "Lady Wisdom and Dame Folly," 355–62, 365–66; Wright, "Wisdom and Women at Qumran," 244–45; Jones, "Wisdom's Pedagogy," 75–76; Harrington, *Wisdom Texts from Qumran*, 31–35.

[1067] Strugnell suggested באיה בל and this was followed by Licht. See Strugnell, "Notes en marge," 265; Licht,"(4Q184) הזרה האשה של רעתה," 291. This reading is also supported by an overlapping portion of 5Q16 1+2, 5 and 4Q525 15, which contains the phrase כול באיו לוא ישובון. See Tigchelaar, "Lady Folly and Her House," 372–74.

**Table 178: Semantic Parallelism Strophe 7 (4Q184 10–11)**

| | | |
|---|---|---|
| 1 | a | Her [g]ates are the ga[t]es of death |
| | a | In the entrance of her house She[ol] treads. |
| 2 | b | A[l]l [who enter her] will [not] return, |
| | b | and all who inherit her will go down into the pit. |

In this strophe's semantic parallelism, the second colon of each bicolon line further elaborates on the meaning of the first. In line 1 (4Q184 10), "her gates" in colon 1a is equated with "opening of her house" in the colon 1b and in line 2 (4Q184 11), "entering her" in colon 2a is parallel to "inheriting her" in colon 2b. This form of semantic parallelism, as my poetic analysis will show, is the dominate form of semantic parallelism in the strophes composed of two bicolon lines.

The second colon of each line elaborates on the entryway of the harlot. The overall message promoted by this parallelism is the notion that the harlot's gates are gates of death because the entrance to her house is actually the entrance to Sheol.[1068] In this manner, the parallelism implies that those who enter her gates also enter the gates of Sheol.[1069] This line, taken together with line 1a of strophe 6 (4Q184 9) "for her paths are the paths of death," implies that her abode is in Sheol or the pit. The notion is that those who enter her gates or house will be transported along her paths to death. Kampen also noted this connection in his commentary on this line when he states: "[r]ather than emphasizing the dangers of a visit to the seductress, our text appears to utilize the imagery to suggest that she resides in Sheol. This is the place of death, hence to follow her is to enter into the place of death.[1070]

---

[1068] Allegro's translation puts death, a masculine noun, as the subject which makes for a nice but grammatically incorrect translation ("The Wiles of the Wicked Woman," 54). It is not clear in the syntax of בפתח ביתה תצעד [ל]שאו whether the woman or Sheol is the subject of the verb. Sheol may start a new sentence that is not preserved on the following line. I have chosen the former reconstruction, but the latter reconstruction would be similar to "she walks in the opening of her house, Sheol […]." This is not preferable because there does not appear to be enough physical space on the fragment for the word(s) to complete the sentence. Allegro proposed [לה]שאו "towards Sheol" (with directional *heh*), which solves the difficulty translating the passage as "at the door of her house she precedes towards Sheo[l]." See Allegro, *DJD* 5, 83; Moore, "Personification of the Seduction," 508; Goff, "Hellish Females," 34. However, in light of the reading created by Tigchelaar's joins between 5Q16 and 4Q525, which reads במבואו תצעד שאול, it is most logical to interpret 4Q184 as "in the entrance of her house Sheol treads" ("Lady Folly and Her House," 378). See also Carmignac, "Poème allégorique," 368–69; Strugnell, "Notes en marge," 267.

[1069] This is similar to Prov 9 where those who walk into the house of Dame Folly do not realize that, once they enter, they are transported to Sheol (cf. Prov 2:18, 7:27). See Goff, *Discerning Wisdom*, 111–16; Naudé, "Netherworld and the Body," 379–80.

[1070] Kampen, *Wisdom Literature*, 244. See also Goff, *Discerning Wisdom*, 111–16; Naudé, "Netherworld and the Body," 379–80.

This strophe works together with the previous ones to propound the notion of the certain destruction of those who enter her house are on a path to *death*. The affinity of the "gates" of this strophe with the "ways" of previous strophe is also indicated by the continuation of the syntax and morphology of the previous strophe. Colon 1a (4Q184 10) is syntactically and morphologically parallel to the cola in strophe 6 (4Q184 9–10). This syntactic parallelism gives the impression and expectation of semantic equivalency, thus helping to relate the "ways" of the previous strophe with the "gates" of strophe 7 (4Q184 10–11). This parallelism triggers the association of "gates" with the "path" to Sheol.

It is extraordinary that there does not seem to be any distinctive lexical patterning between these cola; however, there are lexical parallelisms between the cola which associate these lines together as a strophic unit. The notion of her entryway is expounded though the lexical parallelism between "her gates," "the entry to her house" and "all those who enter her" in both bicolon lines. Likewise, the lexical parallelisms of כול, which begin both cola in line 2, as well as the repetition of words for entryway and death in line 1, help to unite these cola together as bicolon lines. The theme of the harlot's house being a gateway to Sheol is also propounded through this lexical parallelism. In line 1, "death" is lexically paralleled with "Sheol." Likewise, these two words are lexically parallel with "pit" in 2b.

The syntactic and morphologic parallelism within this strophe is primarily relegated to the second line, where the cola are morphologically and syntactically parallel to one another. The subject of each colon is a compound noun-clause formed by כול with a plural participle with a third feminine singular pronominal suffix.[1071] This is followed by the verb of each colon, which is an imperfect third person masculine plural verb. Colon 2b also has a prepositional phrase, which lacks the preposition. The omission of the preposition is typical of the terse style of biblical poetry, as well as in related languages, and can be found elsewhere in 4Q184.[1072] Interestingly, however, it appears that this prepositional phrase is also used elliptically in colon 1a.

---

[1071] Gesenius states that participles "either alone or as the attributive of a noun (can) stand at the beginning of the sentence as a *casus pendens* (or as the subject of a compound noun-clause) to indicate a condition…especially if כל preceded the participle." See Gesenius and Kautzsch, *Hebrew Grammar*, 361.

[1072] Omission refers to elliptical or "double duty" usage. A. Blommerde comments that "in poetic parallelism the force of a preposition, used in one stich, may carry over into the other stich where consequently it is omitted. Mostly the preposition is omitted in the second stich, but it may also be omitted in the first stich and expressed only in the second one." See A. Blommerde, *Northwest Semitic Grammar and Job* (BibOr 22; Rome: Pontifical Biblical Institute, 1969), 25–26. For the omission of the preposition in biblical poetry, see §2.8.

**Table 179: Syntactic Parallelism Strophe 7 (4Q184 10–11)**

| Colon | Compound Noun-Clause | Verb | Prepositional Phrase |
|---|---|---|---|
| 2a | כול באיה | לוא ישיבון | (משחת) |
| 2b | וכול נוחליה | ירדו | (ל)שחת |

The ellipsis of "pit" in colon 2a (4Q184 11) from colon 2b (4Q184 11) completes the sense of the verb "to return." The force of the syntactic parallelism is that those who enter the harlot's house will not return *from the pit*, and those who inherit her will go down *into the pit*. The notion of "return" ישיבון in colon 2a is contrasted with the "descending" ירדו in colon 2b in the sense that to "return" from the pit one must "ascend." All going into the harlot's house will not *come up* (back) from the pit, and all who inherit her will *go down* to the pit.

Although the parallelisms are not as pervasive in this strophe as in the previous, they still function in the same manner. Various parallelisms communicate the main theme of the strophe by reiterating the concepts of sin and entry. Furthermore, it helps to relate these two bicolon lines together as a distinctive strophe and demarcate them from the surrounding context. This is especially apparent in the semantic parallelism of the four cola. Lastly, the parallelisms tie this strophe to its preceding context through the morphologic and syntactic parallelism of line 1a in strophe 7 with lines 1–2 of strophe 6. The use of parallelism between cola in different strophes is a phenomenon already discussed in the parallelism of strophe 5 and occurs often in 4Q184.

### 5.5.8 Strophe 8 (4Q184 11–12). Her Location

| | | |
|---|---|---|
| 1. And s[h]e lurks in secret places, | והֹ[י]אֹ במסתרים תארוב | 11 |
| [and at] eve[ry corner awaits]. | [ואצל] כו[ל פנה תשב][1073] | 11-12 |
| 2. In the city squares she veils herself, | בֹּרחובות עיר תתעלף | 12 |
| And at the city gates she stations herself. | ובשעריֹ קריות תתיצב | 12 |

The semantic parallelism between the four cola of the two bicolon lines of this strophe form an aabb semantic patterning. Each second colon within the two bicolon lines further explicates the meaning of the first colon. Thus, in colon 1a, "and s[h]e lurks in secret places" is paralleled by "and [at] eve[ry corner awaits]." The harlot not only lurks in the secret places within the cities, but she also sits in the open, waiting at street corners in broad public. This is similar to the portrayal of the Strange Woman in Proverbs, who is described as lying in wait in

[1073] This reconstruction was suggested by Gazov-Ginzberg upon the analogy with Prov 7:12 ("Double-Meaning in a Qumran Work," 285). See also Licht,"(4Q184) הזרה האשה של רעתה," 291; Kampen, *Wisdom Literature*, 244.

public places (Prov 7:12).[1074] This strophe explains the domain of the harlot as encompassing all the spheres of the city. There is no public or hidden place in the city which escapes her presence.

**Table 180: Semantic Parallelism Strophe 8 (4Q184 11–12)**

| | | |
|---|---|---|
| 1 | a | And s[h]e lurks in secret places, |
| | a | and [at] eve[ry corner awaits]. |
| 2 | b | In the city squares she veils herself, |
| | b | And at the city gates she stations herself. |

There are various forms of lexical parallelism between the cola of this strophe, forming differing patterns. One can note a lexical parallelism between all the verbs of the four cola which come at the end of each colon forming an abab patterning. Note how the verbs in 1a and 2a incorporate some form of hiding oneself (concealment),[1075] whereas the verbs in 1b and 2b are synonyms for waiting.

**Table 181: Lexical Parallelism Strophe 8 (4Q184 11–12)**

| | | |
|---|---|---|
| וה[י]א במסתרים תארוב | a | 1 |
| [ואצל] כו[ל פנה תשב] | b | |
| בּרחובות עיר תתעלף | a | 2 |
| ובשערי קריות תתיצב | b | |

Furthermore, lexical parallelism also occurs between words for places in a city, which form a distinctive list: gates, squares, corners and secret places. This lexical parallelism between the synonyms for places in a city, as well as the lexical parallelism between the verbs, is also part of the internal lexical parallelism which forms an abac patterning.

[1074] This same idea of lying in wait in secret hiding places is also seen in Psalm 9:30: יארב במסתר כאריה הסכה "he lurks in secret like a lion in his den." See Goff, *Discerning Wisdom*, 108.

[1075] This notion is conveyed by the use of תתעלף which literally means to "wrap oneself up," most likely with the intention of concealing one's identity. This is similar to how Tamar disguised herself as a prostitute by *wrapping herself* in a veil and sitting at the city gate (cf. Gen 38:14). This interpretation was first suggested by Carmignac, who translates it as "elle se masque" ("Poème allégorique," 370). See also Goff, *Discerning Wisdom*, 108.

**Table 182: Internal Lexical Parallelism Strophe 8 (4Q184 11–12)**

| | a | b | a | c |
|---|---|---|---|---|
| 1 | במסתרים | תארוב | כו[ל פנה] | תשב |
| 2 | בּרחובות עיר | תתעלף | ובשערי קריות | תתיצב |

This lexical parallelism forms a list of places where the harlot stations herself in the city:

**Table 183: List in Strophe 8 (4Q184 11–12)**

| | | | |
|---|---|---|---|
| 1 | a | And s[h]e lurks in **secret places**, | secret places |
| | a | and [at] eve[ry **corner** awaits]. | corners |
| 2 | b | In the **city squares** she veils herself, | squares |
| | b | And at the **city gates** she hangs out. | gates |

The syntactic parallelism of the cola within this strophe also coincides with the lexical parallelisms within the lines. Each colon within both bicolon lines is syntactically parallel to one another. The syntactic parallelism is evident in the surface structure of the syntactic constituents. The ordering of the syntactic constituents for each colon is subject, followed by prepositional phrase and finally, the verb. The subject is only stated in the first colon of the strophe but is used elliptically in the remaining cola.

**Table 184: Syntactic Parallelism Strophe 8 (4Q184 11–12)**

| Colon | Subject | Preposition | Noun(s) | Verb |
|---|---|---|---|---|
| 1a | וה[י]א | ב | מסתרים | תארוב |
| 1b | (היא) | אצל | פנה | [תשב] |
| 2a | (היא) | ב | רחובות עיר | תתעלף |
| 2b | (היא) | ב | בשערי קריות | תתיצב |

One can quickly observe that there is a large amount of morphologic parallelism that coincides with this syntactic parallelism. For example in line 2, the prepositional phrases are morphologically identical: both begin with a ב preposition, contain a plural construct phrase and conclude with third feminine singular *Hithpael* verbs.

**Table 185: Morphologic Parallelism Strophe 8, Line 2 (4Q184 12)**

| Colon | Preposition | Plural Construct Prepositional Phrase | 3FS *Hithpael* Verb |
|---|---|---|---|
| 2a | ב | רחובות עיר | תתעלף |
| 2b | ב | בשערי קריות | תתיצב |

The total effect of these various parallelisms is that they help to demarcate these two bicolon lines as a distinctive strophe centered on the topic of the harlot's sphere in the city. This idea is especially reinforced by the semantic and lexical parallelism between the cola. The morphologic and syntactic parallelisms delineate each colon within the strophe and associate each colon with its partner to form a bicolon line. Overall, within the thematic progression of the poem, this strophe also builds up to the denouement of the poem which describes the harlot's prey in detail. The scene has now been set to introduce the next strophe which describes the harlot's seductive actions in the various public places within the city.

### 5.5.9 Strophe 9 (4Q184 12–13). Her Seduction

| | | |
|---|---|---|
| 1. She does not re[st from fornication], | ואין להרג[יעה מזמה] | 12 |
| (she does not rest) from w[horin]g continually. | מה[זנו]ת תמיד | 13 |
| 2. Her eyes scan here and there, | עיניה הנה והנה ישכילו | 13 |
| and she lewdly lifts up her eyelids. | ועפעפיה בפחז תרים | 13 |

Line 1 in strophe 9 is a problematic line to reconstruct and various possibilities have been offered. Carmignac suggests that some of the cola may have been lost at this point.[1076] Allegro has reconstructed line 1 in strophe 9 as [יעה]להרג; however, this does not fit the physical description of the MS well.[1077] There is a large space at the end of the line in the column following [יעה]להרג. The beginning of the following column is badly damaged but there is enough space to reconstruct two to three words, depending upon their length. Overall, the space of the lacunae offers enough space to reconstruct two cola. This, indeed, is what some commentators have done. For example, Licht reconstructs two cola in this line: ואין להר[גיע [מיד]ת ת[הרו]ממ [רגליה].[1078]

It is clear that there is enough room on the MS for one more word following [גיע]להר at the end of the line. However, when one closely scrutinizes the column, there does not appear to

[1076] Carmignac, "Poème allégorique," 370.
[1077] Allegro, *DJD* 5, 82.
[1078] Licht,"(4Q184) הזרה האשה של רעתה," 291.

be enough room for two more words when one compares how long the other lines extend. Furthermore, when one examines closely the remnants of the letters that begin the next line on the column, which have been reconstructed as [יד]תמ[הרו]ממ by Licht, the second מ of ת[הרו]ממ is missing its base ligature. Although this is not conclusive, it resembles a ה more than anything. Strugnell also noted this and suggests that next line on the column begins ה]מ and suggests ת תמיד ת[הזנו]מ.[1079] The reconstruction I am proposing of זמה in colon 1a is based on several passages in Ezekiel and Leviticus which use זנות in parallel construction with זמה.[1080] This is the best proposed reconstruction because it fits well within the physicality of the MS as well as within the parallelism of the passage.

If this reconstruction is correct, the semantic parallelism of this passage forms a clear aabb patterning. The scene was set in the previous strophe of the harlot's presence in the various public locations in the city and now this strophe moves to describe her actions.[1081] Why is the harlot in the city squares, roads and corners? The answer is provided in this strophe.

**Table 186: Semantic Parallelism Strophe 9 (4Q184 12–13)**

| | | |
|---|---|---|
| 1 | a | She does not re[st from fornication], |
| | a | (she does not rest) from w[horin]g continually. |
| 2 | b | Her eyes scan here and there, |
| | b | and she lewdly lifts up her eyelids. |

Each colon within the bicolon lines is parallel to one another, forming the familiar aabb semantic patterning. In the first line (4Q184 12), fornication and whoring are associated with not only the sexual act itself, but also with the process by which the harlot ensnares her victims. The harlot whores continually because whoring involves more than the sexual act itself: it

[1079] Strugnell, "Notes en marge," 265. See also Licht who reconstructs the Hebrew in this manner (האשה של רעתה הזרה," 291). However, this reconstruction does not imply the harlot of 4Q184 was a prostitute (Goff, *Discerning Wisdom*, 106–11). Kampen points out that זנות is an important topic in a number of the sectarian Qumran texts (*Wisdom Literature*, 245). He concludes that this is one of the "few major terms employed for the purpose of defining activities contrary to the sectarian lifestyle elaborated in various compositions, most frequently referring to issues of marriage and sexual relations." See J. Kampen, "The Matthean Divorce Texts Reexamined," in *New Qumran Texts and Studies: Proceedings of the First Meeting of the International Organization for Qumran Studies, Paris 1992* (STDJ 15; ed. G. Brooke; Leiden: Brill, 1994), 161.

[1080] Ezek 23:27, 29, 35; Lev 19:29.

[1081] The strophic boundary between strophe 8 and 9 is difficult to determine. The parallelism of strophe 8 is not as pervasive as the surrounding strophes. However, the presence of terms relating to the city in strophe 8 (4Q184 11–12) and 2) the forms of parallelism between the lines of strophes 7 and 9 (4Q184 10–11, 12–13 ) distinguish it as a separate strophe.

encompasses "the way of life which this Wicked Woman represents"; therefore, it is the entire process by which she pursues, seduces and ensnares men.[1082] In the second line (4Q184 13) the first colon describes her as scanning about.[1083] This is presumably while she is out and about in the previously mentioned places. Her scanning is further elaborated upon in the second colon, where she is described as not only looking with her eyes but flirting with them. The semantic parallelism between the cola within each bicolon line helps to communicate these ideas by reiterating and expounding ideas expressed in juxtaposed cola.

This semantic parallelism is mirrored by the lexical parallelism of the cola, which also form an aabb pattern. The first two cola contain lexical pairs for sexual immorality, whereas the second two cola contain lexical pairs for eyes.

**Table 187: Lexical Parallelism Strophe 9 (4Q184 12–13)**

| | | |
|---|---|---|
| ואין להרג[יעה מזמה] | a | 1 |
| מֹהֹ[זנו]תֹ תמֹיֹדֹ | a | |
| עיניה הֹנה והֹנה ישכילו | b | 2 |
| ועֹפעפיה בפחז תרים | b | |

Alongside of this lexical parallelism, this strophe exhibits a large degree of syntactic and morphologic parallelism, which strongly associates the first two and last two cola together as bicolon lines. The cola of the first bicolon display a parallel syntactic structure of a negative particle with a verb followed by a prepositional phrase. The second colon also employs verbal ellipsis:

[1082] Naudé, "The Netherworld and the Body," 378. Jones comes to a similar conclusion as well when he states, "while her sexual dimensions cannot be denied, 4Q184 combats more than just sexual transgression, but the whole way of life which this wicked woman represents (Jones, "Wisdom's Pedagogy," 78). Collins also notes that "what is at issue here is not just sexual transgression but a whole way of life, of which sexual transgression is only a representative instance." See J. Collins, *Jewish Wisdom in the Hellenistic Age* (Louisville: Westminster Press, 1997), 115.

[1083] J. Harding argues that there is paronomasia between ישכילו "scan" in this strophe (4Q184 13) and ותכשילהו "trip him" in the next strophe (4Q184 14). See J. Harding, "The Wordplay between the Roots כשל and שכל in the Literature of the Yaḥad," *RevQ* 19 (1999): 70. This may be true, but the parallelism and paronomasia between תשיעהו and ותכשילהו in strophe 10, line 1 (4Q184 13–14) reduces its perceptibility.

**Table 188: Syntactic Parallelism Strophe 9, Line 1 (4Q184 12–13)**

| Colon | Negative Particle | Verb | Preposition | Noun |
|---|---|---|---|---|
| 1a | ואין | [להרג[יעה | [מן] | [זמה] |
| 1b | (אין) | (להרגיעה) | מן | [זנו]תֹ |

The second line, likewise, employs a parallel syntactic structure of subject followed by an adverb and concluded by a verb. Note also in this second line that most of the syntactic constituents are morphologically parallel. Both "her eyes" and "her eyelids" are dual nouns with a third person feminine singular pronominal suffix and the verbs of both cola are third person *hifil* imperfect. The syntactic and morphologic parallelism is evident in the ordering of the constituents in each line as well.

**Table 189: Syntactic Parallelism Strophe 9, Line 2 (4Q184 13)**

| Colon | Subject | Adverb | Verb |
|---|---|---|---|
| 2a | עיניה | הֵנה והֵנה | ישכילו |
| 2b | ועֹפעפיה | בפחז[1084] | תרים |

The semantic and lexical patterning of the cola within this strophe is consonant with the rest of the strophes in this poem. As I have shown, a semantic patterning of aabb is a common type of parallelism in the previous strophes. Similar to the previous strophes, this semantic parallelism, taken together with the lexical parallelism, promotes the formation of these lines as a strophe thematically organized around the harlot's seduction. Furthermore, the various forms of parallelism help to distinguish the cola and lines within the strophe and relate them together as two bicolon lines. For example, on the one hand, semantic and lexical parallelism of the cola distinguish cola 2a and 2b as independent cola; whereas, on the other hand, the identical syntactic structure of cola 2a and 2b connects them together as a bicolon line. The overall theme of the seductive nature of the harlot's fornication introduced in this strophe is elaborated upon in detail in the next strophe, which describes the various types of prey that are seduced by the harlot.

[1084] The preposition ב with a noun functions as an adverb in the clause. For the use of substantives with prepositions functioning adverbially, see Gesenius and Kautzsch, *Hebrew Grammar*, 294.

### 5.5.10 Strophe 10 (4Q184 13–15). Her Prey

| | | |
|---|---|---|
| 1. To sp[ot] the righteous [m]an to overtake him, | לראוֹ[ת א]יִשׁ צדיק ותשׁיגהו[1085] | 13-14 |
| and the [s]trong man to trip him up; | ואיש [ע]צום ותכשׁילהו | 14 |
| 2.the straight so that she can turn (him from) the path, | ישרים להטות דרך | 14 |
| and the chosen righteous from keeping the [co]mmandment; | ולבחירי צדק מנצורֹ [מ]צוֹה | 14-15 |
| 3. the u[prigh]t to delude with wantonness; | סמוכי יֹ[צ]רֹ להביל בפחז[1086] | 15 |
| and those who walk uprightly to alter the st[atu]te, | והולכי ישר להשנות חֹ[ו]ק[1087] | 15 |

The poem now shifts its focus from her to those who fall prey to her wicked ways, as the next two strophes enumerate a list of these people and how she seduces them. The list builds upon itself, moving through the different descriptions of people until it culminates with mankind in general in the last line. The entire list refers elliptically back to the verb that introduces the list, for she "spots" each of the people in this list. This is a natural movement from the previous line in strophe 9, which speaks of her eyes glancing hither and thither. While scanning she lifts up her eyelids in lewdness in order to spot people. The following is a list of her prey describing the types of people she is looking for and how she causes each of them to sin.

**Table 190: Lists in Strophe 10 (4Q184 13–15)**

| Colon | List of Prey | List of Goals |
|---|---|---|
| 1a | Righteous | Overtake |
| 1b | Strong | Trip |
| 2a | Straight | Turn |
| 2b | Chosen | Disobey Commandment |
| 3a | Steadfast | Delude |
| 3b | Upright | Change the Law |

This list describes the protagonist's goals with each type of person. It is also noteworthy that some of the harlot's goals correspond to the character of each person. She tries to trip the strong person, but turn the upright (or straight) man left or right off of the path. She tries to keep

[1085] This reconstruction was first suggested by Licht ("הזרה האשה של רעתה," 292). Allegro suggested לראו[ת לא]יִשׁ, but this appears to be too long to correspond with the remnants of יִשׁ on the top of the line below.

[1086] The beginning of each hemistich is semantically related. This notion helps to reconstruct the beginning of the third strophe as סמוכי י[צ]ר. This was first suggested by Strugnell ("Notes en marge," 265). One should also note the paronomasia between ישר and יצר. It is also noteworthy הולך is an active participle and סמוך is a passive participle. There is a similar use of the passive participle of סמ"כ (יצר סמוך) found in the Psalms, describing a righteous man whose "heart is upheld, he will not be afraid" (Ps 112:8). However, the opposite order of the terms is unique (i.e., סמוך יצר).

[1087] Reconstructed as ח[וק] by Allegro (*DJD* 5, 82). Strugnell corrected this to ח[ו]ק (Strugnell, "Notes en marge," 265). The tail of the *qof* is visible on the top of the line below.

the chosen ones from keeping the commandments, which is what distinguishes them as being chosen.[1088] The list is introduced with her spotting the righteous man so that she may overtake him.[1089] In light of her portrayal lurking in the city squares, most likely this is meant in a literal sense. She spots the righteous man and surreptitiously catches up with him.

The parallelism of this strophe is very consistent for all three lines. The cola form an aabbcc semantic patterning between the cola in three bicolon lines. In this semantic pattern, each colon is semantically parallel to its partner within the three bicolon lines. There is also a consistent internal lexical parallelism found in all three lines, forming an abab patterning between their hemistiches.

**Table 191: Internal Lexical Parallelism Strophe 10 (4Q184 13–15)**

| | a | b | a | b |
|---|---|---|---|---|
| 1 | [א]יֹשׁ צדיק | ותשיגהו | איש [ע]צום | ותכשילהו |
| 2 | ישרים | להטות דרך | לבחורי צדק | מנצור [מ]צוה |
| 3 | סמוכי י[צ]ר | להביל בפחז | הולכי ישר | להשנות ח[ו]ק |

This lexical parallelism also coincides with the morphologic parallelism between the cola of each bicolon line. For example, in line 1, "righteous man" [א]יֹשׁ צדיק is parallel to "strong man" [ע]צום איש. This lexical pair is also morphologically identical. Likewise, in line 1, "overtake him" ותשיגהו is lexically parallel to "trip him up" ותכשילהו and these two verbs are also morphologically identical. This morphologic parallelism continues into the next two lines.

[1088] In Proverbs, keeping the commandments brings life, but in 4Q184, the woman seduces the righteous to break the commandment (Prov 6:20). This is an inversion of its use in Proverbs. This phrase, and its equivalent בחירי אמת, are found elsewhere in the Dead Sea Scrolls (4Q215a 1 2.3; 1QH[a] 6.13, 10.15; 4Q418 69 2.10). See E. Tigchelaar, *To Increase Learning for the Understanding Ones: Reading and Reconstructing the Fragmentary Early Jewish Sapiential Text 4QInstruction* (STDJ 44; Leiden: Brill, 2001), 215–16.

[1089] This verb "overtake" is used in the HB with both positive and negative connotations. Thus, on the one hand, the "blessings of the Lord shall overtake you, if you obey the Lord" (Deut 28:2), but on the other hand, if you do not obey the Lord, then curses shall overtake you (Deut 28:15). It is also used in a physical sense of catching up to someone you are chasing after (Gen 31:25). This latter use is the preferable meaning in this line.

**Table 192: Grammatical Parallelism Strophe 10, Line 3 (4Q184 15)**

| Colon | Subject | Infinitive Construct | Object of Infinitive |
|---|---|---|---|
| 3a | סמוכי ׳[צ]ר | להביל[1090] | בפחז |
| 3b | הולכי ישר | להשנות | ח[ו]ק |

In line 3, for example, both subjects are plural construct phrases with participles, both infinitives are *hifil* infinitive constructs with a ל prefix, and both objects are masculine singular nouns. This morphologic parallelism is also consistently aligned with the syntactic parallelism throughout the strophe. Each colon refers elliptically back to the verb "to spot" at the beginning of the list and is governed by this main verb. The cola within each bicolon line are likewise syntactically parallel. Each of the syntactical constituents within the cola is paralleled by its partner colon within the bicolon line.

The lexical, morphologic and syntactic parallelisms are all aligned with one another in this strophe. The forms of parallelism work synergistically to affect the structuring of the passage into three distinct yet related bicolon lines, which form a descriptive list of the harlot's prey and her goal with each type of person.

### 5.5.11 Strophe 11 (4Q184 15–17). Her Goals

| | | |
|---|---|---|
| 1. to cause the meek to sin against God, | להפשיע ענוים מאל | 15-16 |
| And turn their steps aside from the paths of righteousness; | ולהטות פעמיהם מדרכי צדק | 16 |
| 2. to bring arrog[anc]e to the[ir hearts], | להביא זד[ו]ן [בלב]במה[1091] | 16 |
| so they do not [tr]ead on straig[ht] paths; | בל [יד]רכו במעגלי יוש[ר] | 16-17 |
| 3. to lead mankind astray in the ways of the pit, | להשגות אנוש בדרכי שוחה | 17 |
| and to entice all the sons of men with smooth words. | ולפתות בחלקות [כול] בני איש[1092] | 17 |

Similar to the previous strophe, the first line contains a description of her prey followed by an illustration of her goal with them. The second line, however, discontinues the list and begins a summarization of her goal with all of mankind. This leads to the culmination of the

[1090] This verb is a *hiphil* infinitive construct from the root הב"ל meaning "to delude." This root only occurs once in the HB in *hiphil* in Jer 23:16. This root does not occur once as a verb in any *binyan* in the DSS.

[1091] This reconstruction was suggested by Strugnell ("Notes en marge," 265). See also Gazov-Ginzberg, who points out an analogy with Jer 49:16, Obad 1:3 and 1 Sam 17:28 ("Double-Meaning in a Qumran Work," 285).

[1092] This reconstruction, as well as רכו[יד] in colon 2b (4Q184 16), was suggested by Strugnell ("Notes en marge," 265; cf. Licht, "(4Q184) הזרה האשה של רעתה," 292). He suggests the addition of כול on account of the *yod*'s position (from איש in line 17) directly underneath the *kaf* from רכו[יד] in the line above (4Q184 16). This necessitates that there be some word reconstructed (or a *vacat* placed) in between בחלקות and בני איש. This suggestion has been followed by some subsequent translations. See Kampen, *Wisdom Literature*, 238; Vermes, *Complete Dead Sea Scrolls*, 418.

poem and the last item on her list. This last line is a denouement of the poem as well as a continuation of the list that the poet is illustrating from the previous strophe. It illustrates that she does not only seek to destroy the meek, strong and upright: her goal is to lead all mankind astray. Therefore, the list describes the various types of people and culminates with all of mankind.

Although the final strophe is a continuation of the previous strophe, it is also distinguished as a separate strophe by its various forms of parallelism. Similar to the previous strophe, the beginning of each colon refers elliptically back to the verb "to spot" at the beginning of the list. However, a new type of syntactic parallelism distinguishes these lines from the previous strophe. Additionally, there is a consistent lexical, morphologic and syntactic parallelism between the cola that creates a literary subunit. For example, each colon begins (except in one case) begins by an infinitive construct with a ל prefix denoting purpose and contains the exact same syntax of infinitive + object of infinitive + prepositional phrase. Lastly, each of these infinitives is lexically parallel and creates a list of the harlot's effects on her victims.

**Table 193: Grammatical Parallelism Strophe 11 (4Q184 15–17)**

| Colon | Infinitive Construct + ל | Object of Infinitive | Preposition | Prepositional Phrase |
|---|---|---|---|---|
| 1a | להפשיע | ענוים | מן | אל |
| 1b | ולהטות | פעמיהם | מן | דרכי צדק |
| 2a | להביא | זדֹ[ו]ן | ב | לבבמה |
| 2b | בל [יד]רוכו[1093] | --------- | ב | מעגלי יוש[ר] |
| 3a | להשגות | אנוש | ב | דרכי שוחה |
| 3b | ולפתותֹ | בני איש | ב | חלקות |

In addition to this syntactic parallelism, there are multiple coexisting forms of semantic parallelism within the bicolon lines in this strophe. Each second colon within the bicolon line further elaborates upon the first colon. In this semantic parallelism, each colon is semantically parallel to its partner within the bicolon line, forming the familiar aabbcc semantic patterning between the cola. For example, the first colon of line 1 states that the harlot will cause "the

[1093] This colon is the only exception to the very consistent syntactic patterning of this strophe. The usual infinitive construct is here replaced by an imperfect verb with the poetic negative particle most likely with a modal meaning.

meek to sin against God," which is further elaborated by the second colon which explains how the harlot will cause the meek to sin: they will turn away from the proper paths of God.

This semantic parallelism is encouraged by the lexical parallelism between the verbs להפשיע "to sin" and ולהטות "to turn aside," where there is a double entendre with the use of the verb להפשיע in the first colon. The first derives from the root פש"ע, meaning that she will "cause the meek to sin" against God. However, another nuanced meaning is triggered by the artful use of the preposition מן with God.[1094] This preposition alerts the reader to another interpretation of the verb related to the root פש"ע meaning "to step, or march." In this sense of the word, the reader understands the harlot as causing the meek to "take steps" away from God. This double entendre triggers the equation of the two verbs in the colon, creating semantic equivalence between the two cola. This semantic parallelism continues throughout the next two lines as well.[1095]

Aside from this typical form of parallelism, there is another more complex form of semantic parallelism that takes place between lines in this strophe, forming an ababba patterning between all six cola. In this parallelism lines, 1a, 2a and 3b (4Q184 15–17) are semantically parallel, and cola 1b, 2b and 3a are semantically parallel. This complex semantic parallelism is related together around the motif of the path, forming an abab pattern between the first two lines and an abba envelope patterning between the last two lines.

**Table 194: Semantic Parallelism Strophe 11, Lines 1–2 (4Q184 15–17)**

| | | |
|---|---|---|
| 1 | a | to cause the meek to sin against God |
| | b | And turn their steps aside from the paths of righteousness |
| 2 | a | to bring arrog[anc]e to the[ir hearts], |
| | b | so they do not [tr]ead on straig[ht] paths; |

[1094] Although להפשיע can be used with מן, it is most commonly used with ב.

[1095] Thus, colon 3b, "and to entice the sons of men with smooth words," is explaining how the harlot "lead(s) mankind astray," which is described in the first line.

**Table 195: Semantic Parallelism Strophe 11, Lines 2–3 (4Q184 16–17)**

| | | |
|---|---|---|
| 2 | a | to bring arrog[anc]e to the[ir hearts], |
| | b | so they do not [tr]ead on straig[ht] paths; |
| 3 | b | to lead mankind astray in the ways of the pit, |
| | a | and to entice all the sons of men with smooth words. |

The lexical morphologic parallelism within this passage highlights the semantic and syntactic parallelism. Each colon begins with parallel infinitives; the lexical parallelism of the prepositional phrases, furthermore, coincides with the semantic patterning of the cola. Each of the prepositional phrases in the "b" cola of the ababba semantic parallelism is lexically parallel. It is noteworthy that they are also morphologically parallel; each are plural construct phrases.

**Table 196: Lexical Parallelism of Prepositional Phrases Strophe 11 (4Q184 15–17)**

| | | |
|---|---|---|
| 1b | And turn their steps aside from the **paths of righteousness** | דרכי צדק |
| 2b | so they do not [tr]ead on **straig[ht] paths**; | מעגלי יוש[ר] |
| 3a | to lead mankind astray in the **ways of the pit**, | דרכי שוחה |

There is also lexical parallelism between the cola within lines as well, which reflects the aabbcc semantic patterning of the cola. For example, the objects of the infinitives in line 3 are lexically parallel: אנוש "man" and בני איש "mankind." Each bicolon line also uses the exact same preposition in both cola, forming a lexical patterning that coincides with this semantic patterning.[1096]

Just as the lexical parallelism in the previous strophe created a list of the various types of prey of the harlot, so in this strophe the lexical parallelism between the infinitives creates a list of her deleterious effects on her victims. These infinitives are also morphologically parallel (except one), each being an infinitive construct with a ל prefix. Additionally, four of the five infinitives are in the *hiphil* stem.

[1096] The first line uses מן, and the second and third utilizes ב.

**Table 197: List of Harlot's Effects Strophe 11 (4Q184 15–17)**

| Colon | Infinitive | Effect |
|---|---|---|
| 1a | להפשיע | **sin** |
| 1b | ולהטות | **turn aside** |
| 2a | להביא | **bring (arrogance)** |
| 2b | בל [יד]רוכו | **misdirect** |
| 3a | להשגות | **lead astray** |
| 3b | ולפתותׄ | **entice** |

The combined effect of this parallelism is the clear demarcation of this strophe as a literary subunit. Regardless of each colon's syntactic dependence upon the previous strophes through the elliptical usage of [ת]לראוֹ, the distinct forms of syntactic and semantic parallelisms in this passage: 1) demarcate it being a separate strophe, 2) unify the cola together as three bicolon lines and 3) enforce the main theme of the harlot's effects in this strophe.

## 5.6 POETIC DEVICES OF 4Q184

This section on the poetic techniques and devices of 4Q184 will summarize the literary features of the poetry of 4Q184 with an emphasis on their relation to parallelism. There are formal rules governing the composition of 4Q184, but they are not applied in a rigid manner. These formal rules are best thought of as principles, which guided the composition of 4Q184, rather than precise prescriptions. Overall, one can observe specific literary traits which occur regularly throughout the text. For example, the proposed translation has highlighted the structural division of the poem into strophes. Furthermore, each strophe can be further subdivided into either two or three bicolon lines. This poem also used lists extensively and often employed various types of ellipsis. The following section will summarize these features.

### 5.6.1 LISTS

The previous poetic analysis of this poem given above contains multiple lists in several different strophes, which are all formed through lexical and grammatic parallelism. Strophe 2 contains an anatomical list which describes the harlot's body and each body part's corresponding activity. Her heart, inner most parts, palms, hands and legs are described as participating in some appropriate activity related to the fornication of the harlot. Thus, the harlot's heart prepares recklessness but her palms defile with iniquity. Similar to the anatomical list in strophe

2, lexical parallelism in strophe 3 forms a list of the harlot's clothes. This list of clothing gives several synonyms for clothing comparing them to darkness or sin. Strophe 6 contains a list of four terms for "way," which illustrates the various paths of the harlot. Strophe 8 contains a list of the various places where the harlot stations herself, indicating her ubiquitous presence in the city. Strophe 10 contains a list of the harlot's prey, which describes each type of victim and how she leads him astray. Lastly, in strophe 11, lexical parallelism between the infinitives creates a list of the harlot's deleterious effects on her victims.

**Table 198: Lists in 4Q184 by Strophe**

| Strophe 2 | Strophe 3 | Strophe 6 | Strophe 8 | Strophe 10 | Strophe 11 |
|---|---|---|---|---|---|
| heart | [clothes] | paths | secret places | righteous | sin |
| inner most parts | skirt | roads | corners | strong | turn aside |
| palms | [coverings] | ways | squares | straight | arrogance |
| hands | raiment | trails | gates | chosen | misdirect |
| legs | veils | | | upright | lead astray |
| | adornments | | | | entice |

What is particularly striking is how the parallelism—lexical parallelism in particular—functions within these strophes to activate a list. For example, the internal lexical parallelism in strophe 2 between the hemistiches within each of the bicolon line form an abba pattern which demarcates each colon and forms three bicolon lines. Additionally, this lexical parallelism forms a list out of each of the "a" hemistiches within each colon.

**Table 199: Lexical Parallelism Strophe 2 (4Q184 2–3)**

| Colon | "A" Hemistich | "B" Hemistich |
|---|---|---|
| 1a | heart | prepares traps |
| 1b | inner most parts | sn[ares of death] |
| 2a | [palms] | are defiled with iniquity |
| 2b | hands | grasp the pit |
| 3a | legs | desce[nd] to act wickedly |

Other lists are activated by morphologic and syntactic parallelism between constituents within each colon. For example, the list in strophe 11 is created by the use of infinitives with ל prefixes. Each of these infinitives becomes one item of a list, comprising the harlot's goals. Similarly, the list in strophe 10 is created by the syntactic dependence of each colon upon the

verb "to spot," which introduces the list. Overall, the various forms of parallelism within the strophes function to create equivalence between constituents. When this equivalence spans three or more items in close proximity, this parallelism activates a list.

### 5.6.2 ELLIPSIS

Watson defines ellipsis as "the omission of a particle, word, or group of words within a poetic or grammatical unit, where its presence is expected."[1097] Its presence is "expected" according to the meaning and context; however, but the "main clue," Watson continues, "for determining elliptical expressions is structure."[1098] I would add to Watson's characterization that parallelism is the primary structuring device in poetry and that semantic, morphologic, and syntactic parallelisms all form patterns which create expectation.[1099] Additionally, it should be noted that ellipsis should not be understood apart from semantic considerations. As Greenfield points out, ellipsis "calls for disambiguation or interpretation" and "opens up the possibility for multiple meanings."[1100] This is particularly true in 4Q184, where ellipsis figures prominently and often adds a measureable amount of polysemy to the text. A good example of this is the elliptical usage of the verb "to spot" before the list in strophe 10 (4Q184 13–15), which connects each of the items on the list syntactically to this verb. The elliptical usage of the verb affects the meaning because it shows how the harlot is searching for everyone on the list.

There are three prominent types of ellipsis in 4Q184: verbal, nominal and prepositional. Each of these types are also common types of ellipsis in biblical poetry.[1101] One interesting feature of the ellipsis in 4Q184 is that it often takes place both within and across lines within the same strophe. For example, in strophe 5, line 2 (4Q184 8–9), the subject היא in line 2 is elliptically provided by the first line. Also, in strophe 8 (4Q184 11–12), the subject היא is stated in the first colon and is used elliptically in the remaining cola. An example of verbal ellipsis can be found in strophe 2, line 1 (4Q184 2–3), where the verb from colon 1a, "prepares," is elliptically employed in the second colon. Another example can be found in strophe 9, line 1

[1097] Watson, *Classical Hebrew Poetry*, 304.
[1098] Watson, *Classical Hebrew Poetry*, 304.
[1099] Kugel notes the intrinsic connection between parallelism and ellipsis in his survey of the types of ellipsis. See Kugel, *Idea of Biblical Poetry*, 87–94. See also Watson, who would also likely agree with this (*Classical Hebrew Poetry*, 152–53).
[1100] S. Greenfield, "Ellipsis and Meaning in Poetry," *Texas Studies in Literature and Language* 13 (1971): 139.
[1101] For an examination of the different types of ellipsis found in biblical poetry see Kugel, *Idea of Biblical Poetry*, 87–94; Dahood, *Psalms II*, 429–39; Watson, *Classical Hebrew Poetry*, 152–53; 260–61; 303–04.

(4Q184 12–13), where the second colon employs the verb supplied in the first colon. An example of nominal ellipsis is found in strophe 2, line 3 (4Q184 3), where the subject, "her legs," from the first colon of the bicolon lines is elliptically provided for the second colon of the bicolon line. This example is typical of nominal ellipsis in 4Q184, where most elliptical usages of nouns serve the syntactical function of subject. Lastly, an example of prepositional ellipsis is found in strophe 3, line 1 (4Q184 3–4), where the ב preposition is provided by the first colon (1b) and is elliptically provided for the remaining two "b" cola in lines 2 and 3. Also, in strophe 10, line 2 (4Q184 14–15), the preposition מן is used in the first colon (2a) and is elliptically provided from the second colon (2b). These are all typical examples of the prominent forms of ellipsis that take place in 4Q184.

### 5.6.3 KEYWORDS AND REPETITION

A keyword is "one which occurs several times in a passage and contributes to its meaning."[1102] Determining which words are keywords is not a matter of simply tabulating all the repeated words; one must also take into account the parallelism of the passage. One must tabulate words that are repeated together with those words which are semantically parallel. When one tabulates this evidence for 4Q184, several different keywords emerge which form prominent motifs within the poem. The most dominant keyword, and henceforth, the major theme in this poem, is the "path" of the harlot.[1103] Several different constructions with דרך are used along with several synonyms for path.

**Table 200: Constructions with דרך in 4Q184**

| | | |
|---|---|---|
| Strophe 5, Line 1 (4Q184 8) | דרכי עול | ways of iniquity |
| Strophe 6, Line 1 (4Q184 9) | דרכי מות | paths of death |
| Strophe 11, Line 1 (4Q184 16) | דרכי צדק | paths of righteousness |
| Strophe 12, Line 3 (4Q184 17) | דרכי שוחה | ways of the pit |

[1102] Watson, *Traditional Techniques*, 377; idem, *Classical Hebrew Poetry*, 287–94.

[1103] This motif of paths also resonates very strongly with Proverbs 1–9, where there is an abundance of path terminology for both Lady Wisdom and Dame Folly/Strange Woman. Fox calls it the ground metaphor of Prov 1–9, which "is an image that organizes other perceptions and images and conveys a way of perceiving the world." See Fox, *Proverbs 1–9*, 128–29; Goff, *Discerning Wisdom*, 113. Similar to 4Q184, Prov 1–9 uses several words to designate the paths in this metaphor (Fox, *Proverbs 1–9*, 129).

Most of these constructions are not attested (or rarely) in the HB and the DSS. However, when they do occur in the HB, they are typically found in Proverbs; in the literature of the DSS, they are found in the poetic and Qumran sectarian texts. For example, דרכי עול does not occur in the HB, but could have been derived from Prov 29:27, which includes עול in a parallel relationship with דרך.[1104] The combination of these two words, however, is found in other poetic texts from the DSS. For example, 1QH[a] 6.37[1105] and 4Q525 2+3 2.2 contain דרכי עולה.[1106] A similar concept is also found in the Community Rule.[1107] The phrase דרכי מות occurs in Prov 14:12 and 16:25,[1108] but this construction is not attested in the DSS. Likewise, דרך צדכה is found in Prov 16:31[1109] and 1QS 4:2.[1110] The phrase דרכי שוחה is unattested in the HB or the DSS. There are also two other constructions with synonyms for path found in 4Q184:

**Table 201: Constructions with Synonyms for דרך in 4Q184**

| | | |
|---|---|---|
| Strophe 6, Line 1 (4Q184 9) | שבילי חטאת | trails of sin |
| Strophe 11, Line 2 (4Q184 17) | מעגלי יוש[ר] | straight paths |

Several synonyms for path are also found alongside of all these various constructions:

**Table 202: Synonyms for דרך in 4Q184**

| | | | |
|---|---|---|---|
| Strophe 6, Line 1 (4Q184 9) | ארח | ואֹוֹרחותיה | her roads |
| Strophe 6, Line 1 (4Q184 9) | שביל | שבילי חטאת | paths of death |
| Strophe 6, Line 2 (4Q184 9) | מעגל | מעגלותיה | ways of iniquity |
| Strophe 6, Line 2 (4Q184 10) | נתיבה | ונתיבו[תי]ה | her tr[ai]ls |
| Strophe 11, Line 2 (4Q184 17) | מעגל | במעגלי יוש[ר] | straig[ht] paths |

Overall, the effect of this piling up of synonyms for "way" in 4Q184 places it as the most prominent keyword in the poem. More significantly, one can note that 4Q184 is inverting how

[1104] תועבת צדיקים איש עול ותועבת רשע ישר דרך. Deut 32:4 also describes the paths of God as just, while God is described as being without עול. In 4Q184, the path of the harlot is opposite of the paths and character of God as described in Deut 32:4.
[1105] ולתעב כול דרך עולה.
[1106] ולוא יתמוכו בדרכי עולה.
[1107] בני עול ובדרכי חושך (1QS 3.21)
[1108] The "way of life" is contrasted with the "way of death" in Jer 21:8.
[1109] This concept is also found in the Psalms: צדק לפניו יהלך וישם לדרך פעמיו (Ps 85:14). Cf. Prov 11:25.
[1110] כול דרכי צדק אמת. The concept is found in 1QS 3.20: כול בני צדק בדרכי אור יתהלכו.

"path" is used in Proverbs.[1111] In Proverbs, paths are used in parallel with the ways of Wisdom (Prov 4:11); however, in 4Q184, the paths of uprightness are contrasted with the ways of the pit. Proverbs states that Lady Wisdom's ways are the ways of pleasantness,[1112] whereas in 4Q184 the harlot's paths are paths of death and sin. The subject of the poem, therefore, represents the wicked ways that lead to the netherworld. 4Q184, through its use of the keyword "way," illustrates how every path of the harlot leads there.

There are also several other keywords within 4Q184 that represent other motifs within the poem.[1113] Naudé has noted that there are six parallel expressions denoting darkness, which indicate that the harlot's abode is the dark netherworld.[1114] Indeed, death and the netherworld are prominent motifs in 4Q184. מות is repeated in strophe 2, 6 and 7 along with various other synonyms for grave, such as: שחת in strophe 3, 4 and 7 (4Q184 5, 11); שוח in strophe 2 (4Q184 3); and בור in strophe 4 (4Q184 6). The sum effect of this repetition of terms (and their synonyms) is to express the principal themes within 4Q184.[1115] I have also noted how the repetition of words can also indicate the structure of a poem. In the case of 4Q184, the structure of several strophes is indicated through the use of lexical parallelism and the repetition of keywords within the strophe.

## 5.7 Structure of 4Q184

### 5.7.1 Cola and Bicolon Lines

The proposed poetic arrangement has highlighted the structural division of the poem into lines, strophes and stanzas. My analysis here will deal with each of these levels independently, but it should be emphasized that the parallelisms and thematic progression that take place within the poem certainly create a great measure of literary unity. Each strophe can be subdivided into

---

[1111] Wright suggests that the "images of Woman Wisdom and Woman Folly had become conventional Wisdom motifs," and this "conventionality allows for the image to be used for purposes quite different from its use earlier on in Proverbs" ("Wisdom and Women at Qumran," 255).

[1112] Prov 3:17 דרכיה דרכי נעם וכל נתיבותיה שלום.

[1113] פשע is repeated in strophe 2, 3, 6 and 11 (4Q184 3–4, 10, 15). שער is repeated in strophe 7 and 8 (4Q184 10, 12). A form of the root נח"ל is repeated twice in strophe 5 and in strophe 7 (4Q184 7–8, 11). פחז is repeated in strophe 2? (see §5.5.2), 9, and 10 (4Q184 2, 13, 15). A variation of the root תמ"ך is repeated in strophe 2 and 5 (4Q184 3, 9). עול is repeated in strophe 1, 5, 6 (4Q184 2, 8, 10).

[1114] These six terms are: מוסדי אפלות נשף, משכבי חושך, מוסדי חושך, אישני לילה, תועפות לילה. See Naudé, "The Netherworld and the Body," 379.

[1115] Watson, *Classical Hebrew Poetry*, 288.

either two or three bicolon lines and each bicolon line into two cola. The previous poetic analysis has argued that the parallelism functioned to divide each of these levels within the text.

Working in conjunction with these forms of parallelism, there are other features of the text that help to demarcate these textual levels as well. Most prominently each colon has relatively the same number of words.

**Table 203: Macro Structure of 4Q184**

| Stanza | Strophe | Bicolon Lines | Words per Colon |
|---|---|---|---|
| 1 | 1 | 3 | 3+3 |
| | | | 3+3 |
| | | | 3+4 |
| 1 | 2 | 3 | 3+3 |
| | | | 3+3 |
| | | | 3+3 |
| 1 | 3 | 3 | 3+3 |
| | | | 3+3 |
| | | | 3+3 |
| 1 | 4 | 3 | 3+3 |
| | | | 3+3 |
| | | | 4+6 |
| 2 | 5 | 2 | 6+5 |
| | | | 4+4 |
| 2 | 6 | 2 | 4+3 |
| | | | 3+3 |
| 2 | 7 | 2 | 3+4 |
| | | | 4+4 |
| 2 | 8 | 2 | 3+4 |
| | | | 3+3 |
| 2 | 9 | 2 | 3+2 |
| | | | 4+3 |
| 3 | 10 | 3 | 4+3 |
| | | | 3+4 |
| | | | 4+4 |
| 3 | 11 | 3 | 3+4 |
| | | | 3+4 |
| | | | 4+4 |

The length of each colon varies throughout the poem, but generally speaking, each colon contains three to four words.[1116] The bicolon lines contain cola with a combination of 3+3, 4+4, 3+4, or 4+3 words. Carmignac also observed this pattern in his poetic arrangement by concluding that twenty cola have three words, thirteen cola contain four, and one colon has five.[1117] This is visible in many of the fully extant lines and can be extended into the reconstruction. For example, strophe 3, line 3 (4Q184 5) reads "her veils are the darkness of twilight, and her adornments diseases of the grave." No part of this is reconstructed and one can clearly discern each hemistich is composed of three words.[1118]

The word length of each line is not a rigid rule but rather should be understood as a guiding principle which created a discernible symmetry between the cola within the bicolon lines of the poem. This symmetry increases the expectation and perception of parallelism between the cola within the strophe and demarcates cola within the poem. As Berlin points out, any text formally constructed on binary sentences increases the expectation and perception of parallelism.[1119] I would add that binary structure can be generated through several means such as stichography or numeric equivalency of words between cola within bicolon lines. Although the length of each hemistich does deviate from three words, the basic length of each hemistich is roughly equivalent to its corresponding hemistich. This promotes a repetitive symmetry and "binary structure" between the cola within each bicolon line.

This binary structure is also delineated syntactically. One can discern a pattern in which the second colon of a bicolon line is consistently introduced with a *waw* conjunction.[1120] In some cases, this is entirely clear from the extant text. For example, in strophes 3, 5 and 6 (4Q184 3–4, 7–10) every second colon within the bicolon line is introduced by a *waw* conjunction. Based on this, it is reasonable to reconstruct a *waw* conjunction elsewhere where space permits. This principle is not, however, followed dogmatically by 4Q184. There are exceptions, such as strophe 2, line 2 (4Q184 2–3), which I have reconstructed as יֹ֫דיה תמכו שוח,

[1116] There are four exceptions: 1) strophe 4, line 3, colon b; 2) strophe 5, line 1, colon a; 3) strophe 5, line 1, colon b; and 4) strophe 9, line 1, colon b.
[1117] Carmignac, "Poème allégorique," 362.
[1118] Other examples that are completely extant include: strophe 6, line 1; strophe 8, line 2; strophe 9, line 2; and strophe 11, line 3. There are many more examples that are only missing one or two letters, which are also certainly following this pattern (e.g., strophe 4, line 2; strophe 5, line 2; strophe 6, line 2; strophe 7, line 1; strophe 10, lines 2–3; and strophe 11, lines 1–3).
[1119] Berlin, *Dynamics of Biblical Parallelism*, 134.
[1120] To my knowledge, Carmignac was the first to notice this phenomenon ("Poème allégorique," 362).

"her hands grasp the pit." There does not appear to be enough room here to reconstruct a waw before "her hands" (וידיה).[1121] Overall, 4Q184 does not appear to manifest rigid rules for delimitation of cola, yet there are still some observable tendencies.

### 5.7.2 Strophes and Stanzas

The basis for the division of strophes is made upon the parallelism between their component lines and the themes they generate within each strophe. Each strophe pertains to a particular topic and one can also discern a progression of themes from one strophe to the next, which unifies the composition. For example, the first strophe discussed speech, the second, her body; the third, her attire; and the fourth, her abode. The overarching premise of this first strophe is a discussion of her speech. Imagery of the mouth and tongue pervade this strophe, which lead to a discussion of the words that issue forth from them. This discussion of the mouth also leads into the next strophe which discusses the other parts of the body: heart, hands and legs. The middle of the poem shifts from her physical description to a description of her abode, ways and work location. The transition from a description of her body to her abode is done through the use of concepts of darkness and the grave in both strophes 3 and 4. This section also discusses the fate of those who inherit her, where the implied audience is introduced into the poem. This leads to the denouement of the poem, which provides a detailed description of the harlot's prey and her desired goal with each of them. Thus, although each of the strophes concerns a discrete topic, they interrelate to one another within the larger context.

Aside from the distinct topic of each strophe and the progression of topics within the poem, the previous poetic analysis has also shown how the various forms of parallelisms in 4Q184 group together bicolon lines, forming strophes. Through an analysis of the parallelisms, one can not only delineate and associate lines, as well as delineate strophes which evince clear topics. For example, strophe 6 (4Q184 9–10) can be delineated as a discrete strophe through its parallel repetition of the concept of the way. Semantic and lexical parallelisms between different synonyms for path propound the notion of the harmful way of the woman.

Strophic units are also delineated through the other various forms of parallelisms. For example, each of the lines in strophe 6 are connected through morphologic parallelism. The first line of each couplet begins with a plural noun with a pronominal suffix, followed by two nouns

[1121] Other exceptions include strophe 7, line 1 (4Q184 10) and strophe 9, line 1 (4Q184 12–13).

in construct. In addition, each of the lines in strophe 6 is syntactically identical: each contains a noun clause with the subject preceding the predicate. All of these various types of parallelisms connect these two bicolon lines together, forming a strophe. Strophe 6 is only one example of the basis of the strophic divisions in 4Q184 but similar observations have been made in the poetic analysis of each strophe within the proposed poetic arrangement.[1122]

These parallelisms are visible from the extant lines in many cases and require little to no reconstruction. For example, strophe 6, line 1 (4Q184 9), which is completely extant exhibits internal lexical parallelism, forming an abab pattern. It should also be noted that one can extend this principle to many other lines which are only partially preserved as an aid to reconstruct the lacunae. For example, the beginning of strophe 2, line 2 (4Q184 2–3), can be reasonable reconstructed as "her palms" on account of this colon's parallel relationship to the beginning of the next colon. In this line the first component of the initial colon is not extant in the fragment. However, on account of the parallel structure of [a]bab (the initial "a" is in brackets because it is not extant), one would expect a word semantically related to "her hands." This, taken together with the physical space of the lacuna, provides limitations for reconstructions. "Palms" is a plausible reconstruction which meets both of these requirements.

Another fascinating feature of the strophes within 4Q184 is the parallelisms that emerge between strophes. Oftentimes, the parallelisms used throughout the poem differ from strophe to strophe but form a patterning within the stanza. The two most prominent forms of semantic parallelism form an abab (ababab for a strophe with three bicolon lines) or aabb (aabbcc for a strophe with three bicolon lines) pattern. The chart below will show that these two patterns alternate consistently between each strophe within the first stanza (strophes 1–4). In other places, the semantic parallelism is quite consistent between the strophes within a stanza. For example, each strophe within the second stanza (strophes 5–9) displays an aabb semantic patterning. The last two strophes, which form the third stanza, display the characteristic alternating semantic patterning of the first four strophes. Thus, overall, one can note that these two forms of semantic patterning alternate between the strophes and not only function to

[1122] Another prominent example is the use of a series of infinitives in strophe 11 (4Q184 15–17), which begin each colon with and infinitive + noun. Watson characterizes this as a sub-type of noun-verb parallelism, while Berlin classifies it as a type of morphologic parallelism (Watson, *Classical Hebrew Poetry*, 157–58; Berlin, *Dynamics of Biblical Parallelism*, 32–39). In any case, this series of infinitives constructs a strophe out of these cola.

delineate the strophes from one another but also to demarcate groups of strophes, forming larger literary subunits called stanzas.

**Table 204: Semantic Parallelism within Strophes in 4Q184**

| Strophe | Line | Colon | Pattern | Text |
|---|---|---|---|---|
| 1 | 1 | 1a | a | [הזו]נּה תוציא הבל |
| | | 1b | b | וב[פיה תשא שו]אֹ |
| | 2 | 2a | a | תועות תשחר תמיד |
| | | 2b | b | [ול]שנן דברי [פיה] |
| | 3 | 2a | a | [לעג] וקלס תח[לי]ק |
| | | 2b | b | ולהליץ יחד בש[פתי] עול |
| 2 | 1 | 1a | a | לבה יכין פחין |
| | | 1b | a | וכליותיה מק[שי מות] |
| | 2 | 2a | b | [כפיה] בעול נגעלו |
| | | 2b | b | ידיה תמכו שוח |
| | 3 | 3a | c | רגליה להרשיע ירד[ו] |
| | | 3b | c | וללכת ב[א]שמות [פשע] |
| 3 | 1 | 1a | a | [בגדיה] מוסדי חושך |
| | | 1b | b | ורוב פשעים בכנפיה |
| | 2 | 2a | a | [כסות]ה תועפות לילה |
| | | 2b | b | ומלבשיה [עצומים חטאות] |
| | 3 | 3a | a | מכסיה אפלות נשף |
| | | 3b | b | ועדיה נגועי שחת |
| 4 | 1 | 1a | a | ערשיה {יצועיה} יצועי שחת |
| | | 1b | a | [ומטותיה] מעמקי בור |
| | 2 | 2a | b | מלונותיה משכבי חושך |
| | | 2b | b | ובאישני ליל[ה] [מ]שלותיה |
| | 3 | 3a | c | ממוסדי אפ[לות] תאהל שבת |
| | | 3b | c | ות[ש]כון באהלי דומה בתוך מוקדי עולם |
| 5 | 1 | 1a | a | ואין נחלתה בתוך בכול מאירי {○} נוגה |
| | | 1b | a | והיאה ראשית כול דרכי עול |
| | 2 | 2a | b | הוי הוה לכול נוחליה |
| | | 2b | b | ושדדה לכ[ול] תומכי בה |
| 6 | 1 | 1a | a | כיא דרכיה דרכי מות |
| | | 1b | a | ואורחותיה שבילי חטאת |
| | 2 | 2a | b | מעגלותיה משגות עול |
| | | 2b | b | ונתיבו[תי]ה אשמות פשע |
| 7 | 1 | 1a | a | [ש]עריה ש[ע]רי מות |
| | | 1b | a | בפתח ביתה תצעד שאו[ל] |

**Table 204 - continued**

| Strophe | Line | Colon | Pattern | Text |
|---|---|---|---|---|
| | 2 | 2a | b | כֻּ֝[ו]לָּ [באיה לוא] ישיבון |
| | | 2b | b | וכול נוחליה ירדו שחת |
| 8 | 1 | 1a | a | והֵּ[י]אָ֫ במסתרים תארוב |
| | | 1b | a | [ואצל] כו[ל פנה תשב] |
| | 2 | 2a | b | בֵּרחובות עיר תתעלף |
| | | 2b | b | ובשעריֵּ קריות תתיצב |
| 9 | 1 | 1a | a | ואין להרג[יעה מזמה] |
| | | 1b | a | מֵּה[זנו]תָּ֫ תמֵּיד |
| | 2 | 2a | b | עיניה הֵּנה והֵּנה ישכילו |
| | | 2b | b | ועֵּפעפיה בפחז תרים |
| 10 | 1 | 1a | a | לראוֵּ[ת לאיש] צדיק ותֵּשֵּיגהו |
| | | 1b | a | ואיֵּש [ע]צֵּום ותֵּכֵּשֵּילֵּהו |
| | 2 | 2a | b | ישרים להטות דרך |
| | | 2b | b | ולבחורי צדֵּק מנצורֵּ [מ]צֵּוֵּה |
| | 3 | 3a | c | סמוכי יֵּ[צ]רֵּ להביל בפחז |
| | | 3b | c | והולכי ישר להשנות חֵּ[ו]קֵּ |
| 11 | 1 | 1a | a | להפשיע ענוים מאל |
| | | 1b | b | ולהטות פעמיהם מדרכי צדק |
| | 2 | 2a | a | להביא זדֵּ[ו]ן [בלב]בֵּמה |
| | | 2b | b | בל [יד]רֵּוכֵּו במעגלי יוש[ר] |
| | 3 | 3a | b | להשגות אנוש בדרכי שוחה |
| | | 3b | a | ולפתותֵּ בחלקות בני איש |

This poem, as we have it, can be divided into three stanzas not only by the semantic parallelism within the strophes but also by shifts in the number of lines per strophe. The semantic parallelisms within the stanzas perfectly correspond with the shifts from three-line strophes (1–4), to two-line strophes (5–9), and back to three-line strophes (10–11). If one uses this structural shift as means of division, one can see three distinct thematic sections in the text. The first stanza concerns her physical description and concludes with strophe 4, which introduces the central stanza. The central stanza describes the details of the harlot's life: her ways, her house, her work place and finally, her whoring. Strophe 4 foreshadows strophes 5–7 by describing her abode in darkness and eternal flames. There is a progression from a description of her dwelling in the underworld to positing that those who grasp her will be transported to Sheol, as is eventually described in the seventh strophe.[1123] This central stanza

[1123] This is created by the duality in the description of her abode: it is both natural and supernatural, dwelling in both Sheol and in the city.

concludes with strophe 9, which also foreshadows and introduces the concluding stanza which deals with her prey. Stophe 9 describes her as "scanning" to do evil, while the concluding stanza describes exactly who she is looking for and gives a list of her prey.

Overall, the division of the poem into three stanzas is supported by the shift in number of lines per strophe, the thematic unity of each stanza and the similar patterning of semantic parallelism within the strophes of each stanza. The division of the strophes is achieved through the discrete topics of each strophe, as well as the forms of parallelism shared between the lines within the strophe that function to unite these lines. As Watson's work on poetry in the Hebrew Bible has pointed out, "the principal guide" for the segmentation of a poem (i.e., strophic analysis, couplets, tricola and so on) and determining the limits of each colon is *parallelism.*[1124] This observation certainly bears out in the poetic analysis of 4Q184.

## 5.8 CHARACTERISTICS OF 4Q184'S POETRY

### 5.8.1 MORPHEMIC FREQUENCY

The poetry of 4Q184 is closely aligned with biblical poetry in its reduced use of prose elements.[1125] This creates a terse, balanced form of parallelism that is similar to the poetry in Proverbs. For example, there is no occurrence of the use of certain words commonly used in biblical prose, such as את and אשר, in 4Q184 1–17.[1126] Furthermore, there is also a limited use of independent personal pronouns, which only occur twice in the entire composition.[1127] The frequency of usage for independent personal pronouns is almost identical to Proverbs.

Alongside this tendency to imitate[1128] the terse character of Proverbs, 4Q184 also contains a style which markedly distinguishes it from biblical poetry. For example, biblical poetry tends to juxtapose cola without using subordinating or coordinating conjunctions. In

[1124] Watson, *Classical Hebrew Poetry*, 19.

[1125] That is to say that some of the "signposts of ordinary discourse have been stripped away" (Kugel, *Idea of Biblical Poetry*, 87). See also R. Sappan, *The Typical Features of Syntax in Biblical Hebrew in its Classical Period* (Jerusalem: Kiryat Sefer, 1981), x–xxv. D. Robertson notes that the use of את, the relative pronoun אשר and the definite article are "rare in the greatest portion of biblical poetry of whatever date." See D. Robertson, *Linguistic Evidence in Dating Early Hebrew Poetry* (PhD Diss., Yale University, 1966), 5. See also Freedman, who discusses the features of prose which are typically omitted in poetry: D. Freedman, *Pottery, Poetry, and Prophecy* (Winona Lake: Eisenbrauns, 1980), 2–4.

[1126] Additionally, כיא is only used once in strophe 6, line 1 (4Q184 9).

[1127] The two occurrences are strophe 5, line 1 והיאה ראשׁית כלול דרכי עול (4Q184 7–8) and strophe 8, line 1 אֹה[י]והֹ במסתרים תארוב (4Q184 11–12) .

[1128] It is my opinion that the poetry of 4Q184 is not simply similar to the poetry of Proverbs, but it is intentionally modeled on Proverb's poetry.

contrast to this paratactic style of biblical Hebrew, conjunctions are used frequently in 4Q184. The percentage of *waw* conjunction use approaches that of biblical prose. The *waw* conjunction is found frequently at the beginning of the second colon of bicolon lines creating binary lines.[1129] Similar to how *vacats* in stichographic texts heighten the perception of cola, and henceforth the perception of parallelism between cola, the consistent use of the *waw* conjunction in 4Q184 increases the perceptibility of parallelism through grammatical demarcation of cola.

**Table 205: Morphemic Frequency in 4Q184 1–17, Biblical Poetry and Prose**

| | Preposition | Personal Pronoun | *waw* Conjunction |
|---|---|---|---|
| Torah[1130] | 14.86% | 1.23% | 12.14% |
| Psalms | 16.6% | 1.17% | 7.82% |
| Proverbs | 13.16% | 0.76% | 9.51% |
| 4Q184 1–17 | 16.16% | 0.75% | 11.65% |

As the table above shows, there is a significant increase in the use of prepositions throughout 4Q184 1–17 compared to Proverbs. Interestingly, the frequency of occurrences of prepositions in 4Q184 1–17 is very close to the Psalms. One would expect preposition usage to be lower than the Psalms because 4Q184 is modeled on Proverbs, and Proverbs displays a lower prepositional usage than Psalms. The prepositions ל and ב are the most widespread; however, מן and כול occur as well. The preposition ל is most often prefixed to infinitives to denote a purpose clause, but it is also used to denote the direct object.[1131] Strikingly, the pronounced use of ל also often plays an important role in the parallelism within strophes. For example, they can join lines together into a strophic unit, such as in strophe 11 (4Q184 15–17), where almost every colon is introduced with a ל. They can also function to unite two cola into a bicolon line. For example,

[1129] For example, strophes 1, 3, 4, 6, and 10 each consistently include *waw* conjunctions in this syntactic position. However, they are found in the first colon of bicolon lines as well: strophe 5, line 1; strophe 8, line 1; and strophe 9, line 1.

[1130] For an explanation of the method of statistical analysis, consult §6.5.1 or Appendix C.

[1131] Uses with ל prefix with infinitives include: שנ֫ן[ול] in strophe 1, line 2 (4Q184 1); ולה֫לי֫ץ in strophe 1, line 3 (4Q184 2); להר֫שיע and וללכת in strophe 2, line 3 (4Q184 3); להרג[יעה] in strophe 9, line 1 (4Q184 12); לראו֫[ת] in strophe 10, line 1 (4Q184 13); להטות in strophe 10, line 2 (4Q184 14); להביל and להשנות in strophe 10, line 3 (4Q184 15); להפשיע and ולהטות in strophe 11, line 1 (4Q184 15–16); להביא in strophe 11, line 2 (4Q184 16); and להשגות and ולפתו֫ת in strophe 11, line 3 (4Q184 18). An example of its use to denote the direct object can be found in לראו֫[ת לאיש] of strophe 10, line 1. This is a common usage of ל with the verb ראה in the *qal* stem (cf. Koehler, Baumgartner, Stamm, *HALOT*, 1158–59).

in strophe 5, line 2 (4Q184 8–9), ל is used with כול to form a distinct parallelism between the two cola of this bicolon line:[1132]

**Table 206: Lexical Parallelism Strophe 5, Line 2 (4Q184 8–9)**

| | |
|---|---|
| 2. Alas! she is destruction *to all* who inherit her, | הוי הוה לכול נוחליה |
| and calamity *to a[ll]* who grasp her. | ושדדה לכ[ול] תֹּומכי בה |

Lastly, the use of the preposition ל often comes at the beginning of a colon in 4Q184, acting in a manner similar to the *waw* conjunctions to demarcate cola: the ל prepositions help to create binary lines and increase the perception of parallelism. This is especially apparent in strophe 11, but it also occurs in strophes 1 and 10.

Similar to the preposition ל, the preposition ב is employed in several strophes and often plays an important role within the parallelism of the passage.[1133] For example, in strophe 3 (4Q184 3–5), the ב preposition is utilized only once in the first line, but the parallelism would suggest that it should be elliptically supplied in the following two lines. The most frequent use of ב is locative, but it is also used adverbially, instrumentally and to denote the direct object.[1134] Overall, the prepositions in 4Q184 often create parallelism between the cola within bicolon lines, as well as between the lines within the strophes. For example, the two uses of כול in strophe 7, line 2 (4Q184 11) create parallelism between its two cola:[1135]

**Table 207: Lexical Parallelism Strophe 7, Line 2 (4Q184 11)**

| | |
|---|---|
| 2. A[l]l [who enter her] will [not] return, | כֻּ[ו]ל [באיה לוא] ישיבון |
| and all who inherit her will go down into the pit. | וכול נוחליה ירדו שחת |

[1132] The two uses of כול in strophe 7, line 2 (4Q184 11) also play a role in the parallelism between the cola of this bicolon line.

[1133] The preposition ב is used in every strophe except 10.

[1134] For these various uses of ב, see P. Joüon and T. Muraoka, *A Grammar of Biblical Hebrew* (SubBi 14; 2 vols.; Rome: Pontifical Biblical Institute, 1993), 2:486–87. Concerning its adverbial use, see Gesenius and Kautzsch, *Hebrew Grammar*, 294. Locative is the most common usage in 4Q184. For example, strophe 8 (4Q184 11–12) contains three uses of ב in this manner: "in secret places" במסתרים, "in city squares" בְּרחובות עיר, and "at the city gates" ובשעריְ קריות. For other examples see strophe 11 (4Q184 15–17). An example of its use indicating the predicate is found in strophe 5, line 2 (4Q184 8–9): תומכי בה. Examples of instrumental usage can be found in strophes 1, 2, 10 and 11 (4Q184 1–3, 13–17). An example of its adverbial use is found in strophe 9, line 2 (4Q184 13): "and she *lewdly* lifts up her eyelids" ועֹפעפיה בפחז תרים.

[1135] This is similar to the two uses of the preposition מן in strophe 9, line 1 (4Q184 12–13).

Overall, the increased use of prepositions and conjunctions within lines containing terse, balanced parallelism, is a general stylistic feature of the poetry of 4Q184 as compared to the poetry of Proverbs. It is evidence that, although the poetry of 4Q184 is similar to the biblical poetry of Proverbs, it is nonetheless instilled with later forms of poetic expression.

### 5.8.2 PARALLELISM

The character of the parallelism in 4Q184 is quite astonishing in its imitation of biblical conventions of poetry, and its exhibition of multiple forms of coexisting parallelism. First and foremost, one may note the predominance of terse, balanced parallelism that is quite similar to the poetry of Proverbs. This biblical style, taken together with the various other connections to Proverbs, supports the notion that 4Q184 is consciously imitating biblical poetry.[1136] However, alongside of this terse, balanced parallelism are sparse examples of asymmetrical lines with increased verbosity. For example, strophe 4, line 3 (4Q184 6–7) and strophe 5, line 1 (4Q184 7–8) are both examples of imbalanced bicolon lines.

**Table 208: Asymmetrical Cola Strophe 4, Line 3 (4Q184 6–7)**

| | |
|---|---|
| 3. She sets up her abode in the foundations of dark[ness], and dw[el]ls in tents of silence amidst eternal flames. | ממוסדי אפ̇[לות] תאהל שבת<br>ות[ש]כון באהלי דומה בתוך מוקדי עו̈ל̈ם |

**Table 209: Asymmetrical Cola Strophe 5, Line 1 (4Q184 7–8)**

| | |
|---|---|
| 1. She has no inheritance with all those who shine brightly, and she is the first of all the ways of iniquity. | ואין נחלתה בתוך בכול̈ מ̈א̈ירי {◦} נוגה<br>והי̈אה ראשׁית כ̈ול̈ דרכ̈י עול |

In addition to the imitation of biblical conventions of poetry, 4Q184 exhibits multiple forms of parallelism in various textual levels throughout the entire poem. 4Q184 serves as a model example of Berlin's dictum that "parallelism may involve semantics, grammar, and/or other linguistic features, and it may occur on the level of the word, line, couplet, or even a

[1136] Jones has shown in his comparison of 4Q184 and Proverbs 7 that "4Q184 not only utilizes sapiential vocabulary found throughout the book of Proverbs, but also shows direct dependence on the language and themes of Prov. vii" ("Wisdom's Pedagogy," 75). For similarities with Proverbs, and in particular the comparison of the Strange Woman of Proverbs 7 and the harlot of 4Q184, see Crawford, "Lady Wisdom and Dame Folly at Qumran," 362–63; Kampen, *Wisdom Literature*, 235–36; Goff, *Discerning Wisdom*, 104–21; idem, "Hellish Females," 26–45.

greater textual span."[1137] One benefit of recognizing these multiple forms of parallelism in 4Q184 extends to the reconstruction of the text: it can help in limiting the types of words, both morphologically and semantically, chosen for reconstruction.

Another by-product of the multiple forms of parallelism that I have stressed in the previous poetic analysis is that they demarcate lines and group them together as strophes. I have already detailed this in the previous analysis but one brief example will illustrate my point. The internal lexical parallelism of the cola in strophe 6, line 1 (4Q184 9) forms an abab pattern, which demarcates the cola and combines them into a bicolon line.

**Table 210: Lexical Parallelism Strophe 6, Line 1 (4Q184 9)**

| Colon 1a | | Colon 1b | |
|---|---|---|---|
| a | b | a | b |
| דרכֿיה | דרכי מות | ואֹרחותיה | שבילי חטאת |

Furthermore, this same type of internal lexical parallelism is repeated in the next bicolon line which connects these two lines together to form a strophe. This also coincides with a semantic parallelism between the four cola of these two lines exhibiting an aabb semantic patterning.

**Table 211: Semantic Parallelism Strophe 6 (4Q184 9–10)**

| | | |
|---|---|---|
| 1 | a | For her paths are the paths of death, |
| | a | and her roads are the tracks of sin. |
| 2 | b | Her ways mislead to iniquity, |
| | b | and her tr[ai]ls to the guilt of transgression. |

These are just two brief examples of how multiple forms of parallelism can function to demarcate and group together text. Overall, it is astonishing how the parallelism of 4Q184 often skillfully constructs a text of binary (or ternary) units through multiple forms of linguistic equivalency. This can be between the words in "a" cola, which structure a binary line, as well as between the lines of a strophe, which structure a binary strophe. This binary structure has a profound effects: it increases the expectation of parallelism and also heightens perception of

[1137] Berlin, *Dynamics of Biblical Parallelism*, 25.

parallelism.[1138] In other words, the more pervasive parallelism is, the more expected and perceptible it becomes.

The previous analysis has also argued that parallelism in 4Q184 does not stop at the level of the line or strophe but also extends to the level of stanza. The repetition of semantic parallelisms between strophes, which coincide with the shift from two-line to three-line strophes, creates parallelism between strophes within each stanza. In addition to this, it was also noted that parallelism of 4Q184 also often takes place between verses in different strophes. Strophe 5, for example, contains parallelism with the preceding and subsequent strophes. On the one hand, strophe 5, line 2 (4Q184 8–9), connects to the subsequent context through its semantic parallelism of the concept of inheritance with strophe 7. On the other hand, strophe 5, line 2 is parallel to strophe 2, line 2.

**Table 212: Parallelism Across Strophic Boundaries in 4Q184**

| | | |
|---|---|---|
| Strophe 2, line 2b (4Q184 2–3) | her hands grasp the pit | יֹדֶיה תמכו שוח |
| Strophe 5, line 2b (4Q184 8–9) | she is calamity to a[ll] who grasp her | ושדדה לכ[ול] תֹומכי בה |

This parallelism, with the surrounding context, serves to illustrate the central theme of the poem. Another prominent example is the parallelism between strophe 6, line 1 and strophe 7, line 1:

**Table 213: Parallelism Across Strophic Boundaries in 4Q184**

| | | |
|---|---|---|
| Strophe 6, line 1 (4Q184 9) | For her paths are the paths of death, | כיא דרכֹּיֹה דרכי מות |
| Strophe 7, line 1 (4Q184 10) | Her [g]ates are the ga[t]es of death, | [ש]עריה ש[ע]רי מות |

These are only two examples of how parallelism takes place not only between lines within a strophe but also between lines in different strophes in 4Q184. Overall, parallelism across verses within *and outside of* the same strophe occurs frequently in 4Q184.

[1138] Berlin, *Dynamics of Biblical Parallelism*, 134.

## 5.9 INTRODUCTION TO BEATITUDES (4Q525 2+3 2.1–6)

Beatitudes are a literary form, attested in Egyptian, Greek, and Hebrew literature, which provide a brief summary of essential doctrine.[1139] While beatitudes are common in the Hebrew Bible and Jewish literature of the Second Temple period, sequences of beatitudes are rare. In Jewish literature, they are most common in Wisdom literature (Prov 8:32; Eccl 10:17; Sir 25:7-10; Wis 3:13) and the Psalms (Ps 1:1-2; 32:1-2).[1140] 4Q525 contains many affinities with sapiential texts[1141] and is most likely not a sectarian work.[1142] The title of the work as *4QBeatitudes* is somewhat misleading concerning its overall genre because only a small portion of it contains beatitudes. 4Q525 is more accurately described as a wisdom text because it is clearly a work of instruction where the speaker exhorts his students to seek wisdom. 4Q525 is also modeled on passages in biblical Wisdom literature such as Proverbs 9, which praises wisdom in poetic terms and encourages the pursuit of wisdom.[1143] Another interesting feature of 4Q525 that firmly ensconces it within the wisdom tradition is its explicit association of wisdom

[1139] R. Collins, "Beatitudes," in *Anchor Bible Dictionary* (5 vols.; eds. D. Freedman et al.; New York: Doubleday, 1992), 1:629–31; M. Goff, "Beatitudes," in *Encyclopedia of the Bible and Its Reception* (ed. H.-J. Klauck et al.; Berlin: De Gruyter, 2011), 3:674–75.

[1140] They also appear in apocalyptic literature (cf. *1 En.* 58:2; Dan 12:12).

[1141] Goff, *Discerning Wisdom*, 214–29; Kampen, *Wisdom Literature*, 309–14. As Goff has pointed out, the praise of the man who reveres the "Torah of the most high" is an explicit association of Wisdom with Torah in the DSS. In this sense, this document shares a Torah-centered conception of Wisdom with Ben Sira 14. Both also employ beatitudes and contain a description of personified Wisdom (Crawford, "Lady Wisdom and Dame Folly," 362–63). Goff has also noticed a connection with 4Q185, which employs beatitudes, endorses Torah-centered Wisdom and also personifies Wisdom as a woman. The rewards for Wisdom for both 4Q185 and 4Q525 are also consistent with Proverbs.

[1142] J. de Roo has hypothesized that it is a product of the Dead Sea sect, possibly even the teacher of righteousness himself. She analyses the use of similar terms between 4Q525 and writings from the community such as the mention of the *nevunim*, *avlah* (injustice) and *onah* (humility). She also identifies a high degree of eschatological elements that do not appear in traditional Wisdom in the HB, which fit well within the Qumran corpus. See J. de Roo, "Is 4Q525 a Qumran Sectarian Document?" in *The Scrolls and Scriptures: Qumran Fifty Years After* (JSPSup 26; Sheffield: Sheffield Academic Press, 1997), 338–67. However, it should also be noted that "the similarities in terminology between 4QBeatitudes and the compositions of the Teacher movement are far outweighed by the differences between 4Q525 and this corpus. 4QBeatitudes shows no knowledge of the Teacher of Righteousness or any of the leadership offices described in the rulebooks…the Torah is never connected to claims of esoteric revelation, an important part of the Dead Sea's commitment to the Torah" (Goff, *Discerning Wisdom*, 227–28).

[1143] 4Q525 1 1 resembles the prologue to Proverbs (cf. Prov 1:2). See É. Puech, "The Collection of Beatitudes in Hebrew and in Greek (4Q525 1–4 and Matt 5, 3–12)," in *Early Christianity in Context: Monument and Documents* (Jerusalem: Franciscan Printing Press, 1993), 353–54; Goff, *Discerning Wisdom*, 200–01.

with the Torah.[1144] Torah piety is the distinguishing feature of the other sapiential texts such as Ben Sira and 4Q185 (cf. Ben Sira 24).[1145]

This section on 4Q525 will offer a poetic arrangement and analysis of 4Q525 2+3 2.1–6 that will endeavor to show that it is a sequence of three strophes which include four beatitudes, a list describing the positive qualities of the blessed man and a description of the blessed man's positive qualities stated negatively. Furthermore, the parallelism within this section clearly divides it into cola, lines and strophes. It will also endeavor to show that although the beatitudes can be divided poetically, there is insufficient evidence for the claim that a "Semitic pattern" of beatitude collections existed, as Puech has argued (see below); rather, there were several different Semitic forms of beatitudes.

## 5.10 THE BEATITUDES (4Q525 2+3 2.1–6)

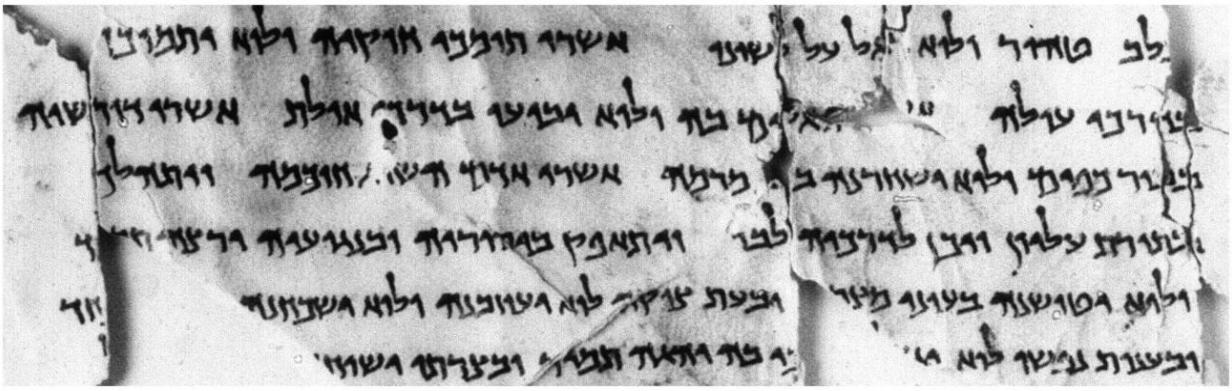


**Figure 16: PAM 43.600**

### 5.10.1 TRANSCRIPTION

1 בְּלֵב טהור ולוא רָגל על לשונו ***vacat*** אשרי תומכי חוקיה ולוא יתמוכו
2 בדרכי עולה ***vacat*** אָשֻּׁ[רי] הַגֹּלים בה ולוא יביעו בדרכי אולת ***vacat*** אשרי דורשיה
3 בבור כפים ולוא ישחרנה ב[לב] מרמה ***vacat*** אשרי אדם השֵּׂג חוכמה ***vacat*** ויתהלך
4 בתורת עליון ויכן לדרכיה לבו ***vacat*** ויתאפק ביסוריה ובנגועיה ירצה תמֻ[י]ד
5 ולוא יטושנה בעוני מצר[יו] ובעת צוקה לוא יעוזבנה ולוא ישכחנה [בימי פ]חד
6 ובענות נפשו לוא יגָ[ע]לֵּנה ***vacat*** כי בה יהגה תמיד ובצרתו ישוח[ח בה ובכו]ל

[1144] Goff states that "[t]he praise in lines 3–4 [4Q525 2 2.3–4] of the man who has wisdom and reveres the 'Torah of the Most High' is the most explicit association of wisdom with the Torah in the Qumran sapiential corpus" (*Discerning Wisdom*, 202).
[1145] Goff, *Discerning Wisdom*, 130–35, 209–14; Kampen, *Wisdom Literature*, 259–60, 319.

### 5.10.2 POETIC ARRANGEMENT AND TRANSLATION

| | | |
|---|---|---|
| STROPHE 1 | | |
| 1. [Blessed is the one who speaks truth] with a pure heart, | [אשרי דובר אמת][1146] בלב טהור | 1 |
| and does not slander with his tongue. | ולוא רגל על לשונו | 1 |
| 2. Blessed are those who grasp her laws, | אשרי תומכי חוקיה | 1 |
| and do not grasp the ways of iniquity. | ולוא יתמוכו בדרכי עולה | 1-2 |
| 3. Bless[ed] are those who rejoice in her, | אשׁ[רי] ׄהגלים בה | 2 |
| and do not utter the ways of folly. | ולוא יביעו בדרכי אולת | 2 |
| 4. Blessed are those who seek her with pure hands, | אשרי דורשיה בבור כפים | 2-3 |
| and do not seek her with a deceitful [heart]. | ולוא ישחרנה ב[לב] מרמה | 3 |
| STROPHE 2 | | |
| 1. Blessed is the man who has obtained wisdom: | אשרי אדם השיג חוכמה | 3 |
| 2. and walks in the law of the Most High; | ויתהלך בתורת עליון | 3-4 |
| and prepares his heart for her ways; | ויכן לדרכיה לבו | 4 |
| 3. and controls himself according to her lessons; | ויתאפק ביסוריה | 4 |
| and al[wa]ys accepts her corrections. | ובנגועיה ירצה תמ[י]ד | 4 |
| STROPHE 3 | | |
| 1. He does not forsake her in the afflictions of [his] tests, | ולוא יטושנה בעוני מצר[יו] | 5 |
| and during the time of anguish he does not abandon her. | ובעת צוקה לוא יעוזבנה | 5 |
| 2. And he does not forget her [in the days of f]ear, | ולוא ישכחנה [בימי פ]חד | 5 |
| and during the affliction of his soul he does not re[je]ct her. | ובענות נפשו לוא יגע[ל]נה | 6 |

## 5.11 THE SEMITIC FORM OF BEATITUDE COLLECTIONS

Puech has argued that there was originally a sequence of nine beatitudes in 4Q525 2+3 2.1–6 forming a structure of eight short beatitudes plus one long beatitude.[1147] He also proposes that there were formal guidelines by which beatitude collections were written, which he identifies as a "Semitic form" of a beatitude collections.[1148] His hypothesis is based on a comparison of 4Q525 2+3 2.1–6 with collections of beatitudes in Psalm 15, Ben Sira 14:20–15:1, 1QH[a] 6.13–16 and Matt 5:3–10. Through his analysis of the similarities between these passages he concludes, that he has discovered strict formal guidelines governing the structure of

[1146] This is reconstructed from the end of the previous column. It was suggested by Puech and works well with the parallelisms in the first strophe. See É. Puech, *Textes Hébreux (4Q521–4Q528, 4Q576–4Q579): Qumran Cave 4. XVIII* (DJD 25; Oxford: Clarendon Press, 1997), 126; idem, "Collection of Beatitudes," 354–55.
[1147] É. Puech, "4Q525 et les Péricopes des Béatitudes en Ben Sira et Matthieu," *RB* 98 (1991): 80–106; idem, "Collection of Beatitudes in Hebrew," 353–68.
[1148] Puech, "Collection of Beatitudes," 360–62.

beatitude collections.[1149] This "Semitic form" of a beatitude most essentially consisted of eight beatitudes, or eight short plus one long beatitude, and the identical number of words per strophe.

**Table 214: Semitic Form of Beatitudes**

| Beatitude Collections | Number of Beatitudes per Strophe | Words per Strophe |
|---|---|---|
| 4Q525 2+3 2.1–6 | [4 short] + 4 short + 1 long | ? + 31 + 31 |
| Ps 15 | 6 + 6 + 1 | 20 + 20 + 5 |
| Ben Sira 14:20–15:1 | 4 + 4 | 23 + 23 |
| 1QH$^{a}$ 6.13–16 | 7 | 31 |
| Matt 5:3–10 | 4 + 4 +1 | 36 + 36 + ? |

My treatment of the "Semitic form" of beatitudes here and in the following poetic analysis both critiques and embraces the views of Puech. On the one hand, it will question his theory of a Semitic pattern of beatitudes that governed the composition of beatitudes in 1QH$^{a}$; on the other hand, the following poetic analysis of 4Q525 2+3 2.1–6 largely agrees with his poetic arrangement and will offer further literary evidence for his proposed division that is based on the parallelism of the passage.[1150]

Puech's analysis of 4Q525 2+3 2.1–6 divides the beatitudes section it into strophes, cola and lines. Each beatitude has a distinct structure: each is a bicolon line, where the first colon is introduced by אשרי and the second is introduced by ולא.

**Table 215: Pattern of Beatitudes in 4Q525 2+3 2.1–6**

| | | |
|---|---|---|
| _____ | + | אשרי |
| _____ | + | ולא |

Only the last beatitude in 4Q525 2+3 2.1–6 deviates from this structure forming, a "long" beatitude. Thus, 4Q525 2+3 2.1–6 is constructed of five beatitudes in total. The structure of the five beatitudes consists of four "short and positive hemistiches, followed by short and negative counter parts, (lines 1–3): and a "lone one" which "consists of a general introductions followed

[1149] His study on the structure also has implications for the beatitudes in Matthew and Luke. He argues that the Sermon on the Mount (hereafter SM) in Matthew 5 preserves a more original (or just as original) form than the Sermon on the Plain (hereafter SP) in Luke 6 because it was based on a Semitic form of a beatitude list. Thus, his opinion disagrees with the consensus of scholarship which states that Luke preserves a more original form of the beatitudes from Q than Matthew does.

[1150] For Puech's division of 4Q525 2 2.1–6 see his "Collection of Beatitudes," 353–56; Puech, *DJD* 25, 126–27.

by four positive and four negative hemistiches."[1151] It appears that Puech considers from about the middle of line 3 unto the end of line 6 in column 2 to be one beatitude?![1152] In my poetic arrangement, this is comprised of strophes 2 and 3. The preserved text contains four beatitudes in lines 1–3 and one longer beatitude containing a different structure in lines 3–6.

Central to Puech's theory of a "Semitic form" is the notion that there must have been more than five beatitudes originally in 4Q525 2+3 2.1–6. This is based in part upon the observation that five beatitudes are an unusual number for wisdom and poetic texts.[1153] Secondly, he proposes, the presence of the third person feminine pronominal on חוקיה in line 2, בה in line 3 and דורשיה in line 4 refer back to a previous beatitude that includes either wisdom (חוכמה) or law (תורה).[1154] Thirdly, both of these words (i.e., Torah and Wisdom) appear in the fifth longer beatitude, which must have served as an *inclusio* for the series of beatitudes. He concludes that the total original number must have been eight short beatitudes plus one long beatitude through a comparison to Matt 5:3–10, which also contains eight short beatitudes (Matt 5:3–10) plus one long beatitude (Matt 5:11).

His conclusions about the Semitic form of a beatitude list in 4Q525 2+3 2.1–6 are untenable for several reasons, not the least of which is the fact that there is no evidence either confirming or denying that there are four missing beatitudes in 4Q525 2+3 2.1–6. His observation that the feminine pronominal suffix located in three of the four extant beatitudes is cogent, but this only shows that there was at least one missing beatitude.[1155] His hypothesis that the total missing amount of beatitudes must be four (for a total of eight short beatitudes) is based in part upon his supposition that Matthew and 4Q525 2+3 2.1–6 are structured identically. Based on this similarity, he proposes that Matthew preserves the more original Semitic form of a beatitude collection than Luke.[1156] Aside from the obvious implications for this in NT

[1151] Puech, "Collection of Beatitudes," 356.
[1152] Puech needs this to be one beatitude instead of several because of his eight plus one pattern. However, in his analysis of Ben Sira 14 he posits that the presence of אשרי at the beginning of a list indicates that each item on the list is a separate beatitude. This inconsistency is again driven by his desire to see eight plus one beatitudes in Ben Sira.
[1153] "Five more or less completely intact. Not only is this an unexpected number, unknown in any other place in the Bible but the last beatitude is much longer than the previous one" (Puech, "Collection of Beatitudes," 356).
[1154] "The feminine singular suffix in the second, third, and fourth preserved beatitudes must go back to a feminine noun in a previous (and first?) beatitude. This word can only have been חכמה or תורה, both of which appear in the long beatitude at the end as of the second series as a kind of inclusion" (Puech, "Collection of Beatitudes," 356).
[1155] Goff, *Discerning Wisdom*, 204–05.
[1156] Brooke advances the work done by Puech through a comparison of 4Q525 and Matthew 5 in an article that elucidates many similarities between the two. He concludes that Matthew's text is just as "semitic" as Luke. The

scholarship which are beyond the purview of this dissertation,[1157] this logic is unconvincing because of its circular nature.[1158] Puech's hypothesis is also based on comparisons with other beatitude collections, which as it turns out are not as similar as Puech claims.

For example, Puech claims that Psalm 15 contains two strophes each, which contain three positive and three negative beatitudes, with an additional beatitude at the conclusion. Also, he counts each strophe having twenty words. The problem, however, with his use of this passage is that it does *not* contain the word אשרי. In fact, Puech claims that it should be added to the last verse. He states that "the deliberate intention of the author seems to authorise us to supply a supposed missing and expected word and to understand: "(blessed) he who so acts…" in order to get also in the conclusion the structure 3 + 3 (a positive and a negative clause)."[1159] There is no textual basis for this in any alternative reading and without this addition, Psalm 15 is not a list of beatitudes.[1160] Thus, this text should not be used for comparisons of different lists of beatitudes.

Puech's use of 1QH$^a$ 6.13–16 as a parallel text is also flawed. He proposes that there is a list of beatitudes introduced by only one אשרי, beginning in line 13. Puech reconstructs the lone

---

similarities between 4Q525 and Matt 5 show that Matthew was standing firmly in line with developing Wisdom tradition. Brooke's argument implies that the differences in Matthew from Luke are due to Matthew working from a Semitic substratum, rather than Matthew's editorial expansions of Q. In the words of Brooke, speaking about the implications of this on synoptic scholarship, "it may no longer be possible to propose which is the more original" (i.e., Matthew's Sermon on the Mount or Luke's Sermon on the Plain) ("Wisdom of Matthew's Beatitudes," 37).

[1157] New Testament scholarship commonly sees the Beatitudes and Two Ways tradition as independent collections related to Jesus as his *logoi sophon* that were incorporated into Q. See J. Robinson, "LOGOI SOPHON: On the Gattung of Q," in *The Future of Our Religious Past* (London: SCM, 1971); J. Kloppenborg, *The Formation of Q: Trajectories in Ancient Wisdom Collections* (Minneapolis: Fortress, 2000), 1–39, 171–187. The idea that written collections of teachings like this existed is corroborated by the Didache, which shows many similarities to the Sermon on the Mount. See H. van de Sandt, *Matthew and the Didache: Two Documents from the Same Jewish-Christian Milieu?* (Minneapolis: Fortress, 2005); D. Flusser and H. van de Sandt, *The Didache: Its Jewish Sources and its Place in Judaism and Early Christianity* (CRINT 3.5; Minneapolis: Fortress, 2002). The notion that the Beatitudes and the Sermon on the Mount could be understood as *logoi sophon* of Jesus is indicated in the Sermon on the Mount itself, which designates them as the teaching (*didaskale*) of Jesus (Matt 5:19) and later on as the "sayings" *hoi logoi* of Jesus (Matt 7:24). The consensus in New Testament scholarship is that beatitudes were incorporated into an early version of the Sermon on the Mount/Sermon on the Plain, which included only four beatitudes (those in common with the current SM and SP). See J. Robinson, P. Hoffman, and J. Kloppenborg, *The Critical Edition of Q* (Hermeneia; Fortress: Minneapolis, 2000); H. Betz, *The Sermon on the Mount* (Hermeneia; Minneapolis: Fortress, 1995). This was incorporated into Q and Q's version was adapted by Matthew and Luke. Matthew added and expanded these beatitudes, using other traditions of *logoi sophon* which included beatitudes not included in Q. However, Puech's hypothesis turns this consensus on its head by proposing that Matthew's beatitudes are based on an older Semitic form; therefore, they are just as original as Luke's.

[1158] Matthew is more original than Luke because it contains eight short plus one longer beatitude; whereas Luke only contains three short followed by four short woes. We know Matthew is more original because it is similar to 4Q525, which also contains eight short plus one longer beatitude. We know that 4Q525 contained this many because of Matthew?! As the above chart shows there is no other example of any collection of beatitudes with eight short plus one long beatitude.

[1159] Puech, "Collection of Beatitudes," 356.

[1160] This is not a list of beatitudes where אשרי was mentioned in each bicolon line as in 4Q525 or in Matt 5.

occurrence of אשרי in the middle of the lacuna in line 13: אנשי אצת [אשרי]. Therefore, just as in Psalm 15, without this "reconstruction" of אשרי, there is no occurrence of אשרי in this text. Additionally, the reconstruction of אשרי as proposed by Puech has not been well accepted by subsequent scholarship. For example, the recent *DJD* edition does not accept it because "there is no other occurrence of this construction in the *Hodayot*."[1161] Furthermore, if this line was constructed in this manner, it would create a large gap in the middle of line 13.[1162] Also, 1QM 10.10–11 supports the proposed *DJD* reconstruction (without the presence of אשרי), which includes a similar series of "parallel double phrase" begun with אנשי אמת.[1163] Thus, 1QH[a] should not be used as an example of a list of beatitudes because אשרי is not present in the text, nor can it be reasonably reconstructed.

Puech's analysis of Ben Sira 14.20–15:1 is also fraught with problems. He proposes that this passage has a structure of eight beatitudes and "is followed by an explanation introduced by כי as in 4Q525 2+3 2.1–6 after the long beatitude."[1164] However, this passage should not be used as an example of a list of beatitudes (according to the structure proposed by Puech) because it contains אשרי only once in the initial line. Rather, this section should be understood as "a discrete poem which can be divided into two stanzas, which describes the blessedness of the person who seeks wisdom and her ways and her paths."[1165] It contains a list of beatitudes which elliptically refers back to אשרי in the first line, but this is an entirely different structure than the list of beatitudes in 4Q525 2+3 2.1–6. Ben Sira is more reminiscent of the second strophe of 4Q525 2+3 2.1–6, which lists the blessed man's qualities positively.

According to Puech, these four passages (4Q525 2+3 2.1–6; Psalm 15; Ben Sira 14:20–15:1 and 1QH[a] 6.13–16) encapsulate the Semitic form, which included the "precise pattern and

---

[1161] H. Stegemann, E. Schuller, and C. Newsom, *1QHodayot[a] with Incorporation of 1QHodayot[b] and 4QHodayot[a–f]* (DJD 40; Oxford: Clarendon Press, 2009), 90. There is no occurrence of the word אשרי elsewhere in 1QH[a].

[1162] This begs the question of how the entire line would be reconstructed if אשרי was placed here. The line could be reconstructed something as follows, with Puech's suggestion: וֹאָ[תה גליתה] אוזננו לֵ[רזי פלא אשרי]אנשי אמת ובחיריֽ צ[דק דורש]ֽי. The problem with this is that it does not fit the physicality of the MS. The lacuna, which has been reconstructed with לֵ[רזי פלא אשרי]אנשי, is larger than three words. Stegemann has suggested [ותבחר בנו להיות] to replace אשרי in Puech's reconstruction. This would create the sentence וֹאָ[תה גליתה] אוזננו לֵ[רזי פלא ותבחר בנו להיות]אנשי אמת ובחיריֽ צ[דק, which would fit the physical space well.

[1163] Stegemann, Schuller, and Newsom, *DJD* 40, 90.

[1164] Puech, Collection of Beatitudes," 358.

[1165] P. Skehan and A. Di Lella, *The Wisdom of Ben Sira* (AB 39; New Haven: Yale University Press, 1987), 263.

definite rules" of beatitudes collections.[1166] Thus, Puech derives from these beatitude collections certain "rules used for a composition of a beatitude collection" known by "different authors in Palestine of that period."[1167] This precise pattern is the duplication of the same number of words per strophe as well as the form of eight plus one beatitudes.

However, when one scrutinizes these collections, it becomes clear that two of them (Psalm 15 and 1QH[a] 6) did not even contain the word "blessed" and none of them contained eight plus one beatitudes. Additionally, each of these collections contains different forms of beatitudes from 4Q525 2+3 2.1–3 (ולא + אשרי). The number of beatitudes per "collection" and the number of words per colon, line or strophe is not consistent. This evidence undermines Puech's theory of a Semitic form of beatitude lists.

### 5.11.1 The Semitic Forms of Beatitudes in 4Q525 2+3 2.1–6

Overall, one wonders what constitutes the form of the Semitic beatitude list. It is undeniable that there were collections of beatitudes in antiquity; however, the disparity between these collections is great enough to preclude one standard form of a beatitude collection. I would suggest, rather, that there are *forms* of beatitudes; furthermore, these forms can be listed individually or combined as a list. For example, 4Q525 2+3 2.1–6 contains three different forms of beatitudes listed together in three strophes. Each strophe comprises a list containing different forms of beatitudes. To illustrate this point, I will return to Ben Sira.

One of the more curious aspects of Puech's argument is his non-use of Ben Sira 25: 7–11, which actually gives a list of *five* beatitudes.[1168] The structure of this list is a typical example of the X and X+1 structure of a numerical proverb.[1169] Furthermore, two of the bicolon lines contain the same structure of ולא + אשרי as the first four beatitudes in 4Q525 2+3 2.1–3.[1170]

---

[1166] Puech, "Collection of Beatitudes," 360–61.
[1167] Puech, "Collection of Beatitudes," 362.
[1168] There is also one additional beatitude in the Latin version at the conclusion of chapter 25. See the critical edition of the Vulgate prepared by the Benedictines, *Sapientia Salommonis Liber Hiesu Filii Sirach* (Biblia Sacra iuxta latinam Vulgatam versionem as codisum fidem (vol. 12; Rome: Typis Polyglottis Vaticanis, 1964), 257. The addition reads: *Beatus cui donatum est habere timorem Dei qui tenet illum cui adsimilabitur*.
[1169] Skehan and Di Lella, *Wisdom of Ben Sira*, 25, 341.
[1170] Cf. P. Beentjes, *The Book of Ben Sira in Hebrew* (VTSup 68; Leiden: Brill, 2003), 98–99. See also the beatitude in 4Q534 7 0–1, which contains this same form (although it is in Aramaic). Brooke comments that "the beatitudes [in 4Q525] seem to be at least a set of four, each consisting of two clauses, one positive and one negative, praising the person whose purity of thought is a quest for wisdom" (G. Brooke, "Beatitudes," in *Encyclopedia of the Bible and its Reception* (Berlin: De Gruyter, 2011), 3:683. See also B. Viviano, "Beatitudes," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 1:89–90.

**Table 216: Comparison of Beatitude Structure in 4Q525 2+3 2.1–6 and Ben Sira 25**

| | |
|---|---|
| Ben Sira 25:8 | *Blessed* is the man who dwells with a sensible wife<br>*and does not* plow with an ox and a donkey combined |
| 4Q525 2+3 2.2–3 | *Blessed* are those who grasp her laws<br>*and do not* grasp the ways of iniquity |

The remaining beatitudes in Ben Sira 25:7–11, each comprising one bicolon line, have אשר in the first colon and a *waw* conjunction starting the next. Thus, the two forms of beatitudes in Ben Sira 25: 7–11 are:

**Table 217: Two Forms of Beatitudes in Ben Sira 25:7–11**

| | | |
|---|---|---|
| #1 | אשרי_____ | ולא_____ |
| #2 | אשרי_____ | _____ו_____ |

Returning to Ben Sira 14:20–15:1, one discovers that there is yet a third form of a beatitude. In this series of beatitudes, אשרי only appears once at the head of a list of beatitudes, each successive beatitude elliptically referring back to אשר. This third form begins in the same manner as form #2 above, and the succeeding bicolon lines also follow a distinct pattern. The first colon of each bicolon line begins with a verb and sometimes contains a *waw* conjunction, while the second colon always begins with a *waw* conjunction. Thus, the third form of a beatitude contains two types. The list of beatitudes in Ben Sira 14:20–15:1 contains both of these types of the third form. Ben Sira 14:20–24 only contains the first type and Ben Sira 14:25–15:1 only contains the second type.[1171]

**Table 218: A Third Form of a Beatitude List in Ben Sira 14:20–15:1**

| Type 1: Ben Sira 14:20–24 | | | Type 2: Ben Sira 14:25–15:1 | | |
|---|---|---|---|---|---|
| 1 | אשרי_____ | _____ו | אשרי_____ | _____ו | 1 |
| 2 | _____Verb + ו | _____ו | _____Verb | _____ו | 2 |
| 3 | _____Verb + ו | _____ו | _____Verb | _____ו | 3 |
| 4 | _____Verb + ו | _____ו | _____Verb | _____ו | 4 |

[1171] Cf. Beentjes, *The Book of Ben Sira in Hebrew*, 42–43.

This form of beatitude also can be found in 4Q525 2+3 2.1–6.[1172] Strophe 2 (4Q525 2+3 2.3–4) consists of a list of five beatitudes beginning with אשר in the first line, each successive colon beginning with a *waw* conjunction and a verb (type #1 above).

Turning to another sapiential composition in the Dead Sea Scrolls, one uncovers a fourth form of a beatitude. 4Q185 2 2.13–14 contains a list of beatitudes beginning with אשרי and each subsequent colon elliptically employs אשרי. The first two cola comprising the first beatitude form the already familiar _____אשרי _____ולא form of a beatitude.

**Table 219: 4Q185 2 2.13**

| | |
|---|---|
| Blessed is the man who observes her | אשרי אדם יעשנה |
| and does not slander her | ולא רגל עלי[ה] |

The second two cola, however, present a new form of a beatitude. This fourth form of a beatitude describes the blessed man's qualities negatively. Its syntax is also specific: indirect object + לא + verb. Furthermore, the subject of the beatitude—wisdom—is incorporated into the verb at the end of the clause.

**Table 220: A Fourth Form of a Beatitude in 4Q185 2 2.14**

| | |
|---|---|
| and does not seek her with a spirit of deceit | ברו[ח] מרמה לא יבקשנה |
| and does not seize her with smooth words. | ובחלקות לא יחזיקנה |

This form of beatitude is found twice in the third strophe of 4Q525 2+3 2.1–6, which is comprised solely of beatitudes which state the blessed man's qualities negatively.

**Table 221: 4Q525 2+3 2.5**

| | |
|---|---|
| and during the time of anguish he does not abandon her | ובעת צוקה לוא יעוזבנה |

**Table 222: 4Q525 2+3 2.6**

| | |
|---|---|
| and during the affliction of his soul he does not re[je]ct her. | ובענות נפשו לוא יג[ע]ׄלנה |

[1172] Goff also comments upon the similarity between 4Q525 and Sirach 15 (*Discerning Wisdom*, 205).

This brief excursus into the types of beatitudes found in 4Q525 2+3 2.1–6 has shown that there is not a Semitic form of beatitudes or beatitude lists. Rather, it is more accurate to speak of Semitic *forms* of beatitudes. There are other forms of beatitudes not present in 4Q525 2+3 2.1–6. For example, a beatitude is sometimes paired with an antithetical statement providing contrast such as a woe (cf. Eccl 10:16–17; 4Q534 7 0–2).[1173] Furthermore, the essence of these forms when they are listed together is not found in a particular number of words per line, or in the number of beatitudes in a list; rather, *it is found in parallelism*. Furthermore, specific syntactic constructions are also crucial to the forms of the Semitic beatitudes. The different Semitic forms of beatitudes contain distinctive types of lexical and syntactical parallelisms. The similarities between the types of beatitudes, as well as the regularity with which forms of beatitudes manifest themselves in 4Q525 2+3 2.1–6, Ben Sira 14, 25, and 4Q185, is evidence that there were certain forms of beatitudes.

## 5.12 Poetic Analysis

The following poetic analysis will argue that 4Q525 2+3 2.1–6 contains three strophes with discrete yet interconnected topics, which are constructed of cola and bicolon lines. The first strophe contains a list of four beatitudes, the second contains a list of the blessed man's qualities stated positively, and the third contains a description of the blessed man's qualities stated negatively. It should also be pointed out that 4Q525 2+3 2.1–6 is presented stichographically. There are several *vacats* in the MS which correspond to the end of *each* line in strophe 1. Additionally, there are two more *vacats* that come after the conclusion of strophe 2, lines 1 and 2. Thus, although 4Q525 2+3 2.1–6 was not presented stichographically throughout, *vacats* do consistently mark the end of lines when they do occur.

[1173] Goff, "Beatitudes," 674.

### 5.12.1 Strophe 1 (4Q525 2+3 2.1–3). Four Beatitudes

| | | |
|---|---|---|
| 1. [Blessed is the one who speaks truth] with a pure heart, | 1 | [אשרי דובר אמת] בלב טהור |
| and does not slander with his tongue. | 1 | ולוא רׄגל על לשונו |
| 2. Blessed are those who grasp her laws, | 1 | אשרי תומכי חוקיה |
| and do not grasp the ways of iniquity. | 1-2 | ולוא יתמוכו בדרכי עולה |
| 3. Bless[ed] are those who rejoice in her, | 2 | אׄשׁ[רי] הׄגׄלים בה |
| and do not utter the ways of folly. | 2 | ולוא יביעו בדרכי אולת |
| 4. Blessed are those who seek her with pure hands, | 2-3 | אשרי דורשיה בבור כפים |
| and do not seek her with a deceitful [heart]. | 3 | ולוא ישחרנה ב[לב] מרמה[1174] |

The parallelism of these four lines is so pervasive that it hardly needs explication. Close inspection, however, is nonetheless rewarding because it reveals that the parallelism of this passage is astonishingly complex and consistent. There is a high amount of semantic, lexical, syntactic and morphologic parallelism entwined between the various constituents within this strophe, weaving a rich tapestry of parallelism.

The semantic parallelism within the four bicolon lines of this strophe forms a distinctive semantic patterning of aabbccdd between their eight cola. Each colon within each bicolon line is semantically parallel to its partner, with the second colon of the bicolon line further elaborating on the meaning of the first colon. This semantic parallelism also coincides with lexical parallelisms of this passage, creating a highly perceptible semantic parallelism.

**Table 223: Semantic Parallelism Strophe 1 (4Q525 2+3 2.1–3)**

| | | |
|---|---|---|
| 1 | a | [Blessed is the one who speaks truth] with a pure heart. |
| | a | and does not slander with his tongue. |
| 2 | b | Blessed are those who grasp her laws, |
| | b | and do not grasp the ways of iniquity. |
| 3 | c | Bless[ed] are those who rejoice in her, |
| | c | and do not utter the ways of folly. |
| 4 | d | Blessed are those who seek her with pure hands, |
| | d | and do not seek her with a deceitful [heart]. |

Overall, these four lines can then be seen as attributes of the blessed man stated both positively and negatively: action is contrasted with inaction within each bicolon line. The first colon within each line states what the blessed man does and the subsequent colon within each line states what he does not do. It is also significant that these two attributes are related: the

[1174] Puech reconstructs this as בלׄבׄ. Ps 24:4 also employs hands and heart in parallel construction. Kampen also points to a parallel beatitude in 4Q185 1+2 2.13–14, which also mentions "deceit" מרמה (*Wisdom Literature*, 318).

attribute of the blessed man who seeks wisdom in the initial colon is contrasted with the inverse of this same attribute in the second colon. Thus, each second colon within the bicolon lines can be seen as emphasizing, through the explication of the inverse, the attribute mentioned in the first colon. Additionally, this implies that those who seek folly practice the contrasted attribute. Thus, the "one who speaks truth" is compared to the one who "slanders" in line 1. Here, the act of speaking truth contrasts slandering. In line 2 (4Q525 2+3 2.1–2), the one who grasps wisdom's laws is contrasted with those who grasps evil's ways. In line 3 (4Q525 2+3 2.2), those who (vocally) rejoice in wisdom are contrasted with those who utter the ways of folly. In line 4 (4Q525 2+3 2.2–3), those who seek wisdom with pure hands are contrasted with those who seek her with a deceitful heart.

There are multiple examples of lexical parallelism in this passage which form two distinct patterns. The first pattern coincides with the semantic parallelism of the passage and connects the cola within the bicolon lines to one another. This forms an abab lexical patterning within each line.

**Table 224: Lexical Parallelism Strophe 1 (4Q525 2+3 2.1–3)**

| Line | a | b | a | b |
|---|---|---|---|---|
| 1 | speak | heart | slander | tongue |
| 2 | grasp | laws | grasp | ways |
| 3 | rejoice | (wisdom) | utter | folly |
| 4 | seek | hands | seek | heart |

This pattern is repeated in each of the bicolon lines. Thus, the verbs within the cola of each bicolon line are lexically parallel. For example, in line 1, [דובר] is a lexical pair with רָגַל (slander is speech). In line 2, identical roots are used with the same root of תמ"כ. In line 3, הָגִּלִים is lexically parallel with יביעו and in line 4, דורשיה is lexical parallel with ישחרנה.[1175]

There are also other lexical parallelisms within this strophe that form a different lexical patterning. The outside lines (i.e., 1 and 4) are connected together through the repetition of anatomical parts, whereas the inside lines are connected through their repetition of the concept of ways. This forms a chiastic lexical patterning between the outside two lines.[1176] Note how the

[1175] This word pair is also used in 4Q418 55. See Tigchelaar, *To Increase Learning*, 219.
[1176] This *inclusio* is also noted by Kampen (*Wisdom Literature*, 318).

perceptibility of this chiasm is increased by the *inclusio* of the word heart at the beginning and end of the strophe, where "pure heart" בלב טהור is contrasted with "deceitful heart" מרמה [לב]ב.

**Table 225: Chiastic Lexical Parallelism Strophe 1 (4Q525 2+3 2.1–3)**

| | | | | |
|---|---|---|---|---|
| 1 | a | pure heart | | |
| | b | | tongue | |
| 2 | c | | | laws |
| | d | | | ways of iniquity |
| 3 | c | | | her (wisdom) |
| | d | | | ways of folly |
| 4 | b | | hands | |
| | a | deceitful heart | | |

The most noted form of parallelism within this passage is the syntactic and morphologic parallelism shared between the four lines. Each bicolon line is syntactically parallel: each begins with the particle אשרי in the first colon and ולא in the second colon. The syntactic parallelism, however, extends beyond these features. Each initial colon is a nominal clause. The subject of each colon precedes the particle and is followed by a prepositional phrase or direct object. Additionally, the subject is a relative clause formed with a present participle. This forms a syntactic and morphologic structure of the first colon of each of the four bicolon lines as follows: particle + subject (present participle) + prepositional phrase/direct object.

**Table 226: Syntactic Parallelism of "A" Cola, Strophe 1 (4Q525 2+3 2.1–3)**

| Colon | Particle | Participle | Prepositional Phrase | Direct Object |
|---|---|---|---|---|
| 1a | [אשרי] | [דובר אמת] | בלב טהור | |
| 2a | אשרי | תומכי | None | חוקיה |
| 3a | אשרי | הֹגֹּלים | בה | |
| 4a | אשרי | דורשיה | בבור כפים | |

In the second colon of each line, the syntax is different, but yet each line is likewise parallel. These are all verbal clauses where a finite verb is employed together with the negative particle ולא and a prepositional phrase. This creates a syntactic structure of לא + verb + prepositional phrase of the second colon in each bicolon line.

**Table 227: Syntactic Parallelism of "B" Cola, Strophe 1 (4Q525 2+3 2.1–3)**

| Colon | Negative Particle | Verb | Prepositional Phrase |
|---|---|---|---|
| 1b | ולוא | רֹגל | על לשונו |
| 2b | ולוא | יתמוכו | בדרכי עולה |
| 3b | ולוא | יביעו | בדרכי אולת |
| 4b | ולוא | ישחרנה | ב[לב] מרמה |

Although there is a high level of syntactic, lexical, and semantic parallelism within this strophe, it is surprising that there is little morphologic parallelism. The verbs in the "b" colon of each bicolon line are morphologically dissimilar. There is also a mix between third person singular and plural forms in both the imperfect and perfect tense. However, the parallelism remains highly perceptible because of the prominent forms of other types of parallelism.

Another interesting feature of this strophe is the lists that are activated by the syntactic parallelism of the cola. Both the "a" and "b" colon of each bicolon line within this strophe form a list of the attributes of the blessed man: the "a" cola list the actions and attributes that the blessed man does; whereas, the "b" cola list the attributes and actions that the blessed man refrains from doing. Each item in the list of attributes of what the blessed man does is introduced by אשרי; whereas the attributes reflected in what the blessed man does not do are introduced by ולוא.

**Table 228: Lists in Strophe 1 (4Q525 2+3 2.1–5)**

| Positive attributes introduced by אשרי | Negative attributes introduced by ולוא |
|---|---|
| speaks truth | slander |
| Grasps wisdom's laws | Grasps iniquity's ways |
| Rejoice in wisdom | Utter folly's ways |
| Seek wisdom with pure hand | Seek wisdom with deceitful heart |

### 5.12.2 Strophe 2 (4Q525 2+3 2.3–4). Blessed Qualities Stated Positively

| | | |
|---|---|---|
| 1. Blessed is the man who has obtained wisdom: | אשרי אדם השׂיג חוכמה | 3 |
| 2. and walks in the law of the Most High; | ויתהלך בתורת עליון | 3-4 |
| and prepares his heart for her ways; | ויכן לדרכיה לבו | 4 |
| 3. and controls himself according to her lessons; | ויתאפק ביסוריה | 4 |
| and al[wa]ys accepts her corrections. | ובנגועיה ירצה תמ̇[י]ד | 4 |

The second strophe contains two bicolon lines and one monocolon line. Overall, these five cola form a list of the blessed man's qualities stated positively. Each colon in the strophe is syntactically connected to the first line, and further explains the actions of the man who has attained wisdom. Also, each colon within the strophe relates back to "wisdom" in the initial colon through the usage of a third person feminine pronominal suffix. Overall, this list is indicated through this syntactic dependence upon the first colon, as well as by the use of the *waw* conjunction at the beginning of each colon within the strophe.

**Table 229: List in Strophe 2 (4Q525 2+3 2.3–4)**

Blessed is the man who has obtained wisdom and . . .
1. walks in the law of the Most High
2. prepares his heart for (*wisdom's*) ways
3. controls himself according (*wisdom's*) lessons
4. accepts (*wisdom's*) discipline

In addition to this list which syntactically connects each colon of the strophe, several forms of semantic, lexical, syntactic and morphologic parallelism emerge between the cola. The semantic parallelism of the two bicolon lines equates the cola within each bicolon. This forms a semantic parallel patterning of aabb between the cola of the two bicolon lines

**Table 230: Semantic Parallelism Strophe 2 (4Q525 2+3 2.3–4)**

| | | |
|---|---|---|
| 2 | a | and walks in the law of the Most High; |
| | a | and prepares his heart for her ways; |
| 3 | b | and controls himself according to her lessons; |
| | b | and always accepts her corrections. |

In the semantic parallelism of this strophe, the second colon within each bicolon line elaborates on the meaning of the first. Thus, in line 2, "walking in the law of God" is equated with "preparing one's heart for wisdom's ways." In this manner, the law of God is associated with wisdom's ways.[1177] It is noteworthy how the "walking" of the first colon is paralleled with

[1177] Strugnell has pointed out that the use of עליון as a proper name for God is not found in 4QInstruction, Proverbs, Job or Ecclesiastes; furthermore, "in later sectarian texts too עליון occurs very rarely." See also J. Strugnell, "Smaller Hebrew Wisdom Texts from Qumran: Variations, Resemblances, and Lines of Development," in *Wisdom Texts from Qumran and the Development of Sapiential Thought* (BETL 159; eds. C. Hempel, A. Lange, and H. Lichtenberger; Leuven: Peeters, 2002), 35, 50–51. However, it occurs quite frequently as a divine epithet in Ben Sira (24 times total). This is another interesting similarity between 4Q525 and Ben Sira. See also G. Brooke,

the "ways" of the second colon. Otherwise, this verb would be somewhat awkward with its use with the law.[1178] One can walk in God's laws because they are associated with wisdom's ways. Thus, walking in wisdom's ways is following the path of God's law. This same semantic parallelism is also found in the second line, where the second colon of the bicolon line further elaborates on the meaning of the first. How does one control oneself according to wisdom's lessons? This is achieved in part through accepting her negative reinforcement. Controlling oneself involves accepting wisdom's punitive corrections.

This semantic parallelism is also reinforced by the lexical parallelism within the two bicolon lines. Each verb and its object within the two cola of the line in lexically parallel. This forms an internal lexical parallelism with an abab pattern for the first line and an abba envelope pattern for the second line.

**Table 231: Lexical Parallelism Strophe 2, Line 1 (4Q525 2+3 2.3)**

| a | b | a | b |
|---|---|---|---|
| ויתהלך | בתורת עליון | ויכן לבו | לדרכיה |

The verb "walk in (about)" יתהלך is lexically parallel with "to prepare one's heart" יכין לבו; "the law of God the Most High" תורת עליון is lexically parallel with "her (i.e., wisdom's) ways" דרכיה**.** A similar form of lexical parallelism can be found in line 2, but here the patterning is slightly different due to a reordering of the constituents in the second colon of the line.

**Table 232: Lexical Parallelism Strophe 2, Line 2 (4Q525 2+3 2.3–4)**

| a | b | b | a |
|---|---|---|---|
| ויתאפק | ביסוריה | ובנגועיה | ירצה תמ̇[י]ד |

---

"Biblical Interpretation in the Wisdom Texts from Qumran," in *Wisdom Texts from Qumran and the Development of Sapiential Thought* (BETL 159; eds. C. Hempel, A. Lange, and H. Lichtenberger; Leuven: Peeters, 2002), 218–19. Brooke compares 4Q525 with Ps 1:1–2 and Ps 119:1, concluding that "[i]n 4Q525, as often in the scrolls from Qumran, the Tetragrammaton is replaced with an alternative form of address." Concerning the connection between wisdom and Torah in 4Q525 and Ben Sira, see §5.9.

[1178] One can obey, follow, study, etc. the law; however, how does one walk in the law? This nuanced metaphorical usage of the verb is clarified in the second colon of this bicolon line through the equation of God's law with Wisdom's ways. The verb התהלך is "characteristic of *Instruction* and this text as well as some of the rule texts" (Kampen, *Wisdom Literature*, 54, 314). See also Strugnell, "Smaller Hebrew Wisdom Texts from Qumran," 50–52. Strugnell's comparison of the vocabulary of 4Q525 and 4QInstruction concludes that "its vocabulary overlaps considerably with the moral, epistemological and eschatological vocabulary that was commonly used [in 4QInstruction] and in the other texts we have examined" ("Hebrew Wisdom Texts," 51).

In this line, the two verbs "controls himself" ויתאפק and "always wants" ירצה תמ̇[י]ד (verb + adverb) are lexically parallel; the nouns in the two participial phrases "in her *lessons*" ביסוריה and "in her *corrections*" ובנגועיה are also lexically parallel. Overall, these various lexical and semantic parallelisms demarcate these cola as well as connect them together forming two distinct bicolon lines.

In addition to this lexical and semantic parallelism, each colon within the two bicolon lines of strophe are syntactically parallel. This parallelism is evident in the surface structure of the first three cola, but the constituents have been reordered in the last colon. Nonetheless, the four cola are all syntactically parallel. There is also a great deal of morphologic parallelism. For example, each of the verbs is an imperfect third person feminine singular verb, three of the cola employ a ב preposition, and four of the cola employ a third person feminine singular pronominal suffix. This creates an interesting double entendre because both Torah and wisdom are feminine nouns.[1179] Thus, these feminine suffixes can (grammatically speaking) refer to both Torah's or wisdom's ways, disciplines and lessons. The parallelisms between wisdom and Torah in the first two cola, as well as the syntactic parallelisms between all the cola and the initial colon, create a double entendre.

**Table 233: Syntactic Parallelism Strophe 2 (4Q525 2+3 2.3–4)**

| | Verb | Preposition | Prepositional Phrase |
|---|---|---|---|
| 1 | ויתהלך | ב | תורת עליון |
| | ויכן | ל | דרכיה |
| 2 | ויתהלך | ב | יסוריה |
| | ירצה | ב | נגועיה |

### 5.12.3 Strophe 3 (4Q525 2+3 2.5–6). Blessed Qualities Stated Negatively

1. He does not forsake her in the afflictions of [his] tests,
   and during the time of anguish he does not abandon her.
2. And he does not forget her [in the days of f]ear,
   and during the affliction of his soul he does not re[je]ct her.

**5** ולוא יטושנה בעוני מצר[יו]
**5** ובעת צוקה לוא יעוזבנה
**5** ולוא ישכחנה [בימי פ]חד
**6** ובענות נפשו לוא יגֿ[ע]לֿנה

[1179] Goff, *Discerning Wisdom*, 215–17; Crawford, "Lady Wisdom and Dame Folly," 363–64; Wright, "Wisdom and Women at Qumran," 248–49. See also Skehan and Di Lella, *The Wisdom of Ben Sira*, 75–80, 336.

The cola within the two bicolon lines of this strophe are semantically parallel forming a distinct aabb semantic patterning. Each colon within the bicolon lines is semantically parallel to one another.

**Table 234: Semantic Parallelism Strophe 3 (4Q525 2+3 2.5–6)**

| | | |
|---|---|---|
| 1 | a | He does not forsake her in the afflictions of [his] tests, |
| | a | and during the time of anguish he does not abandon her. |
| 2 | b | And he does not forget her [in the days of f]ear, |
| | b | and during the affliction of his soul he does not re[je]ct her. |

In this semantic parallelism, each of the coordinating cola elaborates on its partner by expounding upon the meaning of the first colon. For example, in line 1, "forsaking wisdom in the afflictions of a test" is equated with "abandoning wisdom during the time of anguish." In line 2, one can see this parallelism at work as well: "forgetting wisdom in the days of fear" is equated with "rejecting her during the affliction od one's soul." This semantic parallelism is also made evident by the clear forms of lexical parallelism within (internal) the two bicolon lines. The internal lexical parallelism forms an abba envelope patterning between the verbs and prepositional phrases of the two lines.

**Table 235: Internal Lexical Parallelism Strophe 3, Line 1 (4Q525 2+3 2.5)**

| a | b | b | a |
|---|---|---|---|
| לוא יטושנה | בעוני מצר[יו] | ובעת צוקה | לוא יעוזבנה |

**Table 236: Internal Lexical Parallelism Strophe 3, Line 2 (4Q525 2+3 2.5–6)**

| a | b | b | a |
|---|---|---|---|
| ולוא ישכחנה | [בימי פ]חד | ובענות נפשו | לוא יג[ע]לנה |

In this internal lexical parallelism, the two verbs within each bicolon line are related to one another. Thus, "forsake her" יטושנה is lexically parallel to "abandon her" יעוזבנה. In the second line, "forget her" ישכחנה is lexically parallel to "reject her" יג[ע]לנה. Likewise, the prepositional phrases contain lexical parallelisms. For example, in line 1, "anguish" צוקה is

parallel to "affliction" עון; in line 2, "fear" חד[פ] is lexically parallel to "affliction" ענוה. Each of these lexical parallelisms ties together each colon within these bicolon lines.

Even more extraordinary than this is the exactitude with which additional lexical and morphologic parallelisms are present *between* the lines, forming a chiastic patterning. When one arranges the constituents in the order of the surface structure, a **c**omplex form of chiastic lexical and morphologic parallelism emerges between the two lines in the ordering of the constituents.

**Table 237: Chiastic Lexical Parallelism Strophe 3, Lines 1–2 (4Q525 2+3 2.5–6)**

| | | | | |
|---|---|---|---|---|
| a | ולוא יטושנה | | | |
| b | | בעוני מצר[יו] | | |
| c | | | ובעת צוקה | |
| d | | | | לוא יעוזבנה |
| d | | | | ולוא ישכחנה |
| c | | | [בימי פ]חד | |
| b | | ובענות נפשו | | |
| a | לוא יג[ע]לנה | | | |

In this lexical and morphologic parallelism, "afflictions of his tests" בעוני מצר[יו] is parallel to "affliction of his soul" ובענות נפשו**.** It is noteworthy that the two construct phrases are morphologically parallel. Each consists of two nouns in plural construct phrase, where the second noun contains a third person masculine singular pronominal suffix. Each also begins with a ב preposition. Lexically, "affliction" עון is parallel to "affliction" ענוה. Also, the phrase "during <u>the time</u> *of anguish*" ובעת צוקה is semantically and morphologically parallel to "during <u>the days</u> *of fear*" [בימי פ]חד. Both consist of a construct phrase introduced with a ב preposition. The verbs are also morphologically and lexically parallel. The verbs "forget" ישכחנה and "leave" יעוזבנה are parallel and the verbs "forsake" יטושנה and "reject" יג[ע]לנה are parallel. All four of these verbs are third person masculine singular *qal* imperfect verbs with a third person feminine pronominal object suffix. Overall, the high level of lexical and morphologic parallelism within this strophe is astonishing.

Alongside of these lexical parallelisms between and within the lines, there is also a high level of syntactic parallelism. Each of the lines are syntactically parallel and display an identical syntactic surface structure in the ordering of the constituents. This syntactic parallelism forms an abab syntactic patterning between the cola of the two bicolon lines. Each colon begins with a

*waw* conjunction in both lines. Additionally, each initial colon begins with a negative particle, continues to a verb and ends with a prepositional phrase with two nouns in construct introduced by a ב preposition. This creates a syntax of each initial colon within the two bicolon lines as follows: negative particle + verb + preposition + construct phrase.

**Table 238: Syntactic Parallelism of "A" Cola, Strophe 3 (4Q525 2+3 2.5–6)**

| Colon | Negative Particle | Verb | Preposition | Construct Phrase |
|---|---|---|---|---|
| 1a | ולוא | יטושנה | ב | עוני מצר[יו] |
| 2a | ולוא | ישכחנה | ב | [ימי פ]חד |

The second line, likewise, displays an identical structure. Each begins with a prepositional phrase with two nouns in construct introduced by ב, continues with the negative particle and concludes with the verb. Thus, the syntax of each second colon within the two bicolon lines is as follows: preposition + construct phrase + negative particle + verb.

**Table 239: Syntactic Parallelism of "B" Cola, Strophe 3 (4Q525 2+3 2.5–6)**

| Colon | Preposition | Construct Phrase | Negative Particle | Verb |
|---|---|---|---|---|
| 1b | וב | עת צוקה | לוא | יעוזבנה |
| 2b | וב | ענות נפשו | לוא | יג̆[ע]לנה |

All of these various forms of parallelism demarcate cola, lines and a strophe out of this section of text. The syntactic and semantic parallelisms combine these two lines together as a strophe, while the lexical and morphologic parallelism demarcate the cola within the lines from one another.[1180]

## 5.13 POETIC DEVICES OF 4Q525 2+3 2.1–6

This section will summarize the literary techniques and devices of the poetry of 4Q525 2+3 2.1–6 with an emphasis on their relation to parallelism. Similar to 4Q184, there are formal rules governing the composition of 4Q525 2+3 2.1–6, rather than rigidly applied precise prescriptions. These formal rules are best thought of as principles which guided the composition of 4Q525 rather than precise prescriptions. This is essentially the problem of Puech's theory of a

[1180] Lastly, it should be noted that the beginning of the next strophe (which is not examined here) is signaled by the use of כי indicating anacrusis (cf. line 6 in the transcription; § 5.10.1).

Semitic substratum of beatitude collections. Puech makes many keen insights into the structure of the beatitudes but the diversity between the various collections of beatitudes does not support the notion that there was a standardized form; beatitude collections, nonetheless, do manifest some similarities. Overall, one can observe specific literary traits, which occur regularly throughout 4Q525 2+3 2.1–6. For example, the poetic arrangement of 4Q525 2+3 2.1–6 has proposed the structural division of the poem into cola, lines and strophes. 4Q525, similar to 4Q184, also employed lists and repeated keywords often.

### 5.13.1 LISTS

There are two lists in 4Q525 2+3 2.1–6 in strophes 1 and 2 (4Q525 2+3 2.1–4). The previous analysis of lists in 4Q184 and 1QH$^{a}$ has argued that a list is essentially a form of semantic, lexical or grammatic parallelism between three or more adjacent words or clauses. The function of lists in 4Q525 2+3 2.1–6 is to propound the theme of the strophe. For example, in strophe 2 (4Q525 2+3 2.3–4), the list associates multiple constituents creating of chain-of-thought between multiple cola.

The list in strophe 1 (4Q525 2+3 2.1–3) is introduced by the same syntax and each colon within the list can be seen as relating to one another. This syntactic parallelism activates two lists in the "a" and "b" colon of each bicolon line of this strophe: the "a" cola lists the actions and attributes that the blessed man does; whereas, the "b" cola list the attributes and actions that the blessed man refrains from doing. This is similar to the lists formed through the internal parallelism in strophe 2 of 4Q184, which forms two lists from the "a" and "b" hemistiches of each colon.

The semantic relationship between the dual lists in strophe 1 (4Q525 2+3 2.1–3) is particularly striking. Each item on both lists is related around the same topic, allowing one to discern a progression from one topic to the next. The first item on the list concerns speech (truth or falsity); the second, grasping (wisdom's or evil's ways); the third, speaking (rejoicing in wisdom or uttering folly); and the fourth, seeking wisdom (with purity or deceit). The progression alternates from speech to action between bicolon lines: speech to grasping (lines 1–2) and speech to seeking (lines 3–4).

One also encounters a list in strophe 2 (4Q525 2+3 2.3–4), which is activated through the syntactic parallelism between the monocolon line which introduces the list and each colon within the list. This is similar to the list in strophe 10 of 4Q184 (4Q184 13–15), where the list is

introduced by the verb "to spot" and each successive item on the list refers back to this verb. This listing enables the poet to refer back to the beginning of the list for each item on the list. In this list in 4Q525 the four cola following the introductory monocolon form a list of the blessed man's qualities stated positively. Each item on the list refers back to the initial colon through the usage of the third person feminine singular pronominal suffix referring to "wisdom." Furthermore, similar to the list in strophe 10 of 4Q184, where each item on the list was denoted by an infinitive, the list in strophe 2 of 4Q525 (2+3 2.3–4) is denoted by an imperfect verb used with a *waw* conjunction at the introduction of the colon.[1181] It is also significant that the items on this list form a chain-of-thought, beginning with walking, proceeding to preparing, and concluding with accepting. These verbs were skillfully chosen and reveal a progression of action that the blessed man who has obtained wisdom practices: walk, prepare, control, accept.

### 5.13.2 KEYWORDS AND REPETITION

When one tabulates this evidence for 4Q525 2+3 2.1–6, the word "wisdom" emerges as the keyword of the passage. Although wisdom is only mentioned once in the three strophes, it is referred to though pronominal suffixes in *every* line except the first line.[1182]

**Table 240: Words Referring to Wisdom**

| Strophe | Colon | Hebrew | Translation |
|---|---|---|---|
| 1 | 2a | חוקיה | her laws |
| 1 | 3a | בה | (rejoice) in her |
| 1 | 4a | דורשיה | seek her |
| 1 | 4b | ישחרנה | seek her |
| 2 | 1 | חוכמה | wisdom |
| 2 | 2b | לדרכיה | for her ways |
| 2 | 3a | ביסוריה | according to her lessons |
| 2 | 3b | ובנגועיה | and…her corrections |
| 3 | 1a | יטושנה | forsake her |
| 3 | 1b | יעוזבנה | abandon her |
| 3 | 2a | ישכחנה | forget her |
| 3 | 2b | יגֹ[ע]לֹנה | reject her |

[1181] The exception to this is the last colon, which breaks this pattern and includes the imperfect verb in the second position within the colon. This, however, signals the end of the list and the transition into the next strophe.
[1182] However, the beginning of this line is reconstructed.

Aside from this keyword, other words that are repeated and figure prominently in this passage are "way or path" דרך and "heart" לב. "Path" occurs three times total and in two different constructions.

**Table 241: Constructions with Path**

| | | |
|---|---|---|
| Strophe 1, Line 2 (4Q525 2+3 2.1–2) | דרכי עולה | ways of iniquity |
| Strophe 1, Line 3 (4Q525 2+3 2.2) | דרכי אולת | ways of folly |

The construction of דרכי עול also occurs in 4Q184 and, as has been previously pointed out, does not occur in the HB. The combination of these two words, however, is also found in the *Hodayot*.[1183] The concept, although not in this same form, is also found in other sectarian texts, such as the Community Rule.[1184] The construction דרכי אולת is unique and does not occur elsewhere in the DSS or the HB, but the concept is certainly biblical and could have been easily derived from Proverbs.[1185] It is also significant that 4Q525 is using "path" in a similar manner to 4Q184 by inverting how it is used in Proverbs.[1186] Just as the harlot in 4Q184 represents the wicked ways that lead to the netherworld, so in 4Q525 the *inaction* of blessed man is associated with the ways of folly.

There are also other words that are repeated within 4Q525, such as לב in strophe 1, lines 1 and 4 (4Q525 2+3 2.1, 3), and in strophe 2, line 2 (4Q525 2+3 2.4). Also, a variation of the root תמ"ך is repeated in strophe 1, line 2 (4Q525 2+3 2.1–2) and strophe 2, line 1 (4Q525 2+3 2.3). The repetition of many of these terms is a corollary of the parallelism. For example, לב comes at the beginning and end of strophe 1, and forming an *inclusio*. Likewise, the repetition of the verbs derived from the root תמ"ך in strophe 1, line 2, are in parallel construction within the same bicolon line. Thus, some words are repeated because of the parallelism of the passage.

Another phenomenon that should be pointed out is the repetition of certain terms which indicate the structure of the poem. This is the function of the use of ולוא in strophes 1 and 3. Overall, in 4Q525 2+3 2.1–6, the repetition of terms: 1) is a corollary of lexical parallelism; 2)

[1183] $1QH^a$ 6.37

[1184] 1QS 3.21: בני עול ובדרכי חושך.

[1185] For example, Prov 19:3 states that "the foolishness of a man leads him astray from the way" אולת אדם תסלף דרכו.

[1186] Proverbs states that Lady Wisdom's ways are the paths of pleasantness, whereas in 4Q184, the harlot's ways are paths of death and sin.

expresses principal themes within 4Q525 2+3 2.1–6; and 3) at times indicates the structure of strophes.

## 5.14 STRUCTURE OF 4Q525 2+3 2.1–6

### 5.14.1 COLA AND BICOLON LINES

My analysis here will deal with cola and lines first and then proceed to the level of the strophe. 4Q525 2+3 2.1–6 contains almost exclusively bicolon lines with the exception of one monocolon line. The sole monocolon line comes at the beginning of strophe 2 (4Q525 2+3 2.3) and introduces a list including the next four cola. Monocolon lines are often used to segment a text and may introduce or conclude a strophe or stanza.[1187] In strophe 2, the monocolon line is syntactically connected to the following four cola. The four subsequent cola refer back to the initial monocolon line, which forms the first colon of four bicolon lines.

**Table 242: Syntactical Parallelism in Strophe 2 4Q525 2+3 2.3–4**

| | | |
|---|---|---|
| 1 | Blessed is the man who has obtained wisdom | *and walks in the law of the Most High* |
| 2 | (Blessed is the man who has obtained wisdom) | *and prepares his heart for her ways* |
| 3 | (Blessed is the man who has obtained wisdom) | *and controls himself according to her lessons* |
| 4 | (Blessed is the man who has obtained wisdom) | *and always accepts her corrections* |

Thus, the initial monocolon line signals the presence of a list formed from the following four cola. The presence of a *waw* conjunction at the beginning of each of the four cola, as well as the pronominal suffix referring to wisdom, indicate syntactically that these four cola relate back to the initial monocolon line.[1188] This same phenomenon also occurs in a list of beatitude in 4Q185 2 2.13–14. In this list, the three subsequent cola after "blessed is the man who observes her" form three bicolon lines (cf. also Sir 14: 20–27).

[1187] Watson, *Classical Hebrew Poetry*, 68–171. This monocolon line is not an isolated line because it clearly relates to the four cola that follow. However, the four cola that remain in this strophe are also clearly related together as two bicolon lines.

[1188] In addition to this list formed with the monocolon line, the four cola of strophe 2 also group together, forming two bicolon lines: 1) he walks in the law of the Most High, and prepares his heart for her ways; 2) he controls himself according to her lessons, and always accepts her instruction.

**Table 243: Syntactical Parallelism in 4Q185 2 2.13–14**

| | |
|---|---|
| Blessed is the man who observes her | אשרי אדם יעשנה |
| and does not slander her | ולא רגל עלי[ה] |
| and does not seek her with a spirit of deceit | ברו[ח] מרמה לא יבקשנה |
| and does not seize her with smooth words. | ובחלקות לא יחזיקנה |

As the previous poetic analysis has argued, parallelism between the cola throughout the three strophes of 4Q525 2+3 2.1–6 functions to demarcate each bicolon line and associate each colon with its partner. Working in conjunction with the various forms of parallelism between the cola within each line, there are also other features of the text that help to demarcate these textual levels. For example, in both strophes 2 and 3, a *waw* conjunction comes at the beginning of every colon within the bicolon lines within these strophes. This functions to demarcate the cola from one another. One feature of the text that also isolates cola is their approximate size. Each colon has relatively the same number of words, which creates a measurable amount of symmetry between the lines within this section.

**Table 244: Macro Structure of 4Q525 2+3 2.1–6**

| Strophe | Bicolon Lines | Words per Colon |
|---|---|---|
| 1 | 4 | 5+4 |
| | | 3+4 |
| | | 3+4 |
| | | 4+4 |
| 2 | 2 | 3+3 |
| | | 2+3 |
| 3 | 3 | 4+4 |
| | | 4+4 |
| | | 4+4 |

The length of each colon varies throughout the poem, but generally speaking, as this table shows, each colon contains three to four words. As one can tell from surveying the various lengths, the word length of each colon cannot be construed as a rigid rule. Rather it should be understood as a ramification of the pervasive parallelism of these strophes.[1189] The various

[1189] This claim is contrary to Puech's claim of a specific number of words per bicolon line and strophe in 4Q525. See Puech, "Collection of Beatitudes," 361–62. Cf. Goff, *Discerning Wisdom*, 204–05.

parallelisms create a discernible symmetry between the cola within the bicolon lines of the poem and form a distinctly binary structure.

This binary structure of the bicolon lines is also delineated syntactically. In strophe 1 (4Q525 2+3 2.1–3), the binary structure is indicated with the use of אשרי at the beginning of each bicolon line, and the presence of ולא introducing each second colon. In strophe 3 (4Q525 2+3 2.5–6), each initial colon within the bicolon lines is delineated by the use of ולוא, and the second colon is marked by the use of a *waw* conjunction with a ב preposition. Overall, *waw* conjunctions are used very consistently in 4Q525 2+3 2.1–6 to indicate cola and bicolon lines. One can discern a general tendency to use syntactical features within each strophe to demarcate bicolon lines.

### 5.14.2 STROPHES

Similar to the division of the strophes in 4Q184, the basis for the division of strophes in 4Q525 2+3 2.1–6 is made upon the parallelism between its component lines and the themes they generate within each strophe. Each strophe is arranged around a particular topic which unifies each strophe. Also the topics of the three strophes are integrally connected. Strophe 1 (4Q525 2+3 2.1–3) contains a series of four beatitudes delineated by several forms of parallelism about the blessedness of the person who seeks wisdom. The beatitudes in this strophe are centered on the action and inaction of the blessed person. This theme is connected to the strophe 2 (4Q525 2+3 2.3–4), which gives a list of the blessed man's qualities stated positively, because each colon within this strophe illustrates the actions that the blessed man will practice in his pursuit of wisdom. The theme of strophe 2 is connected to strophe 3 (4Q525 2+3 2.5–6), which discusses the blessed man's qualities stated negatively, because each colon within this strophe illustrates actions that the blessed man will not practice in his pursuit of wisdom. Thus, overall, the three strophes have distinct themes but are integrally connected.

The second and third strophes both reflect the structure of bicolon lines through 1) their juxtaposition of the positive and negative traits and 2) their emphasis on action and inaction. Just as each initial colon within the bicolon lines within strophe 1 discuss the positive actions of the blessed man, so the list in strophe 2 further illustrates these actions. Furthermore, just as the second colon within each bicolon line within strophe 1 discusses the negative inaction of the

blessed man, so strophe 3 discusses the inaction of the blessed man. Thus, although each of the strophes concerns a discrete topic, they interrelate with one another within the larger context.

Another feature of the strophes within 4Q525 2+3 2.1–6 is the parallelism that emerges between strophes. The parallelisms used throughout the poem differ from strophe to strophe but form a patterning within the stanza. Interestingly, the semantic parallelism of each strophe in 4Q525 2+3 2.1–6 forms an aabb patterning between the cola. This parallelism, taken together with the similarities in topic and interrelated themes of this passage, may indicate that that each of these strophes pertained to the same stanza within the overall structure of the poem. The alternating forms of aabb and abab semantic parallelism between stanzas is present in 4Q184. A similar phenomenon may be taking place in this passage.

**Table 245: Semantic Parallelism within Strophes in 4Q525 2+3 2.1–6**

| Strophe | Line | Colon | Pattern | Text |
|---|---|---|---|---|
| 1 | 1 | 1a | a | [אשרי דובר אמת] בלב טהור |
| | | 1b | a | ולוא רׄגל על לשונו |
| | 2 | 2a | b | אשרי תומכי חוקיה |
| | | 2b | b | ולוא יתמוכו בדרכי עולה |
| | 3 | 3a | c | אׄשׁ[רי] הׄגׄלים בה |
| | | 3b | c | ולוא יביעו בדרכי אולת |
| | 4 | 4a | d | אשרי דורשיה בבור כפים |
| | | 4b | d | ולוא ישחרנה ב[לב] מרמה |
| 2 | 1 | 1 | -- | אשרי אדם השׂג חוכמה |
| | 2 | 2a | a | ויתהלך בתורת עליון |
| | | 2b | a | ויכן לדרכיה לבו |
| | 3 | 3a | b | ויתאפק ביסוריה |
| | | 3b | b | ובנגועיה ירצה תמׄ[י]ד |
| 3 | 1 | 1a | a | ולוא יטושנה בעוני מצר[יו] |
| | | 1b | a | ובעת צוקה לוא יעוזבנה |
| | 2 | 2a | b | ולוא ישכחנה [בימי פ]חד |
| | | 2b | b | ובענות נפשו לוא יגׄ[ע]לׄנה |

## 5.15 CHARACTERISTICS OF THE BEATITUDES' POETRY

### 5.15.1 MORPHEMIC FREQUENCY

Similar to 4Q184, the poetry of 4Q525 2+3 2.1–6 is closely aligned with biblical poetry in its sparse use of certain types of words more indicative of prose, creating a terse, balanced form of parallelism that is modeled on the poetry in Proverbs. There is no occurrence of the use

of certain words commonly used in biblical prose, such as את and אשר, in 4Q525 2+3 2.1–6.[1190] There is no occurrence of independent personal pronouns as well.[1191]

**Table 246: Morphemic Frequency in 4Q525, Biblical Poetry and Prose**

| | Preposition | *waw* Conjunction |
|---|---|---|
| Torah[1192] | 14.86% | 12.14% |
| Psalms | 16.6% | 7.82% |
| Proverbs | 13.16% | 9.51% |
| 4Q525[1193] | 16.39% | 11.33% |

Alongside of this tendency to omit certain grammatical units which occur at a greater frequency in biblical prose compared to biblical poetry, 4Q525 2+3 2.1–6 also contrasts the paratactic style of biblical poetry through its ample use of coordinating conjunctions. Conjunctions are found throughout each strophe at the beginning of cola, functioning in part to demarcate the cola from one another. The use of conjunctions in 4Q525 2+3 2.1–6 is so prevalent that it rivals biblical prose.

Additionally, the use of negative particles is increased in comparison to the poetry of Proverbs and Psalms. Negative particles are used frequently in both strophes 1 and 3, and they play an important role in the various forms of parallelism within the strophes. This increased use of negative particles in 4Q525 2+3 2.1–6 is likely a result of the specific beatitude forms.[1194]

The table above indicates that there is also a marked use of prepositions throughout 4Q525 2+3 2.1–6. The preposition ב is the most widespread (although ל and על also occur): the preposition ב occurs in every line and practically every colon! Overall, the use of prepositions in 4Q525 2+3 2 increases from 4Q184 and is significantly higher than Proverbs and Psalms.

[1190] Although the relative pronoun אשר does occur elsewhere in 4Q525, the frequency of occurrence in 4Q525 as a whole (0.42%) is comparable to the Psalms (0.40%). This is an increase from Proverbs (0.13%).
[1191] There is one independent personal pronoun in all of the 4Q525 fragments.
[1192] For an explanation of the method of statistical analysis, consult §6.5.1 or Appendix C.
[1193] These figures reflect all of 4Q525. The statistics for 4Q525 2+3 2.1–5 are more exaggerated; *waw* conjunctions comprise 13.95% (and prepositions 17.44%) of its morphemes. See Appendix C for detailed information.
[1194] See §5.11.1. There is an increase in the use of לא in 4Q525 as a whole (2.31%) compared to Proverbs (1.47%) and Psalms (1.32%).

The preposition ב also plays an important role within the parallelism in certain strophes. For example, in strophe 3 (4Q525 2+3 2,5–6), the use of the ב preposition forms syntactic and morphologic parallelisms within the four cola. The syntactic parallelism of the "a" and "b" cola contains a ב preposition in a particular ordering of the constituents; furthermore, all four cola contained a construct phrase with two nouns introduced by a ב preposition. It is also significant that all four occurrences of this use of ב are adverbially denoting time (i.e., the blessed man does not do X *during* Y). Similar to 4Q184, ב is also used locatively, instrumentally and to denote the direct object.[1195] Overall, similar to 4Q184, the increased use of prepositions vis-à-vis biblical prose and poetry, and the frequent use of conjunctions within 4Q525 2+3 2.1–6 are a general stylistic features of its poetry. It is evidence that although the poetry of 4Q525 shares similarities with the terse, balanced form of Proverbs, it also reflects later forms of poetic expression and developments within the Hebrew language.[1196]

### 5.15.2 PARALLELISM

The predominance of various parallelisms on multiple textual levels within 4Q525 2+3 2.1–6 displays a high level of creativity and poetic artistry. First and foremost, similar to 4Q184, one may note the predominance of terse, balanced parallelism similar to Proverbs. One effect of the multiple forms of parallelism that I have endeavored to show in the previous poetic analysis is that they demarcate cola and group them together into lines and strophes. A few brief examples from strophe 3 of 4Q525 2+3 2.1–6 will illustrate this.

---

[1195] For these various uses of ב, see Joüon and Muraoka, *A Grammar of Biblical Hebrew*, 2:486–87; Gesenius and Kautzsch, *Hebrew Grammar*, 294. An example of locative use can be found in ויתהלך בתורת עליון in strophe 2, line 2 (4Q525 2+3 2.3–4). An example of an instrumental use can be found in the last line of strophe 1: אשרי דורשיה בבור כפים (4Q525 2+3 2.2–3). An example of the ב preposition as a direct object marker can be found in strophe 1, line 3: ולוא יביעו בדרכי אולת (4Q525 2+3 2.2).

[1196] Literary features of poetry are also intrinsically related to the developments within Hebrew and differences between different dialects in the Hebrew language. For example, the ב preposition was used more often in late biblical Hebrew than in biblical Hebrew to denote the direct object. See § 4.7.2. For a discussion concerning the development of Hebrew and the Hebrew of the Dead Sea Scrolls, see M. Kister, "Some Observations on Vocabulary and Style in the Dead Sea Scrolls," in *Diggers at the Well: Proceedings of a Third International Symposium on the Hebrew of the Dead Sea Scrolls and Ben Sira* (STDJ 36; eds. T. Muraoka and J. Elwolde; Leiden: Brill, 2000), 137–65; E. Qimron, "The Nature of DSS Hebrew and Its Relation to BH and MH," in *Diggers at the Well: Proceedings of a Third International Symposium on the Hebrew of the Dead Sea Scrolls and Ben Sira* (STDJ 36; eds. T. Muraoka and J. Elwolde; Leiden: Brill, 2000), 232–44; idem, "Observations on the History of Early Hebrew (1000 B.C.E.–200 C.E.) in the Light of Dead Sea Documents," in *The Dead Sea Scrolls: Forty Years of Research* (STDJ 10; eds. D. Dimant and U. Rappaport; Leiden: Brill, 1992), 349–61; C. Rabin, "The Historical Background of Qumran Hebrew," in *Aspects of the Dead Sea Scrolls* (Scripta Hierosolymitana 4; Jerusalem: Magnes Press, 1965), 144–61.

The internal lexical parallelism of strophe 3 forms an abba envelope patterning between the verbs and prepositional phrases of the two lines, demarcating four cola. Furthermore, these four cola are semantically parallel forming a distinct aabb semantic patterning. This semantic parallelism forms two distinct bicolon lines out of the four cola. Lastly, the lexical and morphologic parallelisms are present *between* the lines forming a chiastic pattern which links these two bicolon lines together forming a strophe. Thus, various parallelisms on multiple textual levels structure the text into cola, bicolon lines, and strophes.

Overall, the parallelism of 4Q525 2+3 2.1–6 often skillfully interweaves parallelism within and between[1197] cola and lines. This structures the text and creates a fundamentally binary structure, which increases the expectation and perception of parallelism.[1198] Pervasive parallelism on one textual level—colon, line or strophe—creates both the expectation of other forms of parallelism (on other textual levels), as well as the increased perceptibility of the forms of parallelism in the text. This is certainly the case with 4Q525 2+3 2.1–6, which is chock-full of parallelisms in all three strophes. Unfortunately, the bulk of previous scholarly analysis on 4Q525 has been relegated to the beatitudes section (strophe 1), but this poetic analysis has shown that the material following the four beatitudes (strophe 2–3) is just as structured.

## 5.16 CONCLUSION

The analysis of this chapter has endeavored to contribute to a better understanding of the parallelism and poetry of 4Q184 and 4Q525 2+3 2.1–6. These two texts have been primarily studied in the context of Wisdom literature in past scholarship; this chapter, however, has shown that they are also poetic texts and should be studied as such. This chapter has also offered needed corrections to prominent theories regarding the poetry of 4Q184 and 4Q525, particularly as they relate to the structure of these texts. 4Q525 2+3 2.1–6 is not a list of beatitudes modeled on a Semitic form of beatitude lists, and 4Q184 is not a poem written according to precise rules with ten strophes each containing three bicolon lines.

The poetic analysis and reconstruction of these texts is based on the premise of their poetic nature. I have offered an extensive argument for a particular poetic arrangement of 4Q184 and 4Q525 2+3 2.1–6 that is based on the pervasive forms of parallelism. Furthermore, the

[1197] For example, the lexical and morphologic parallelism in strophe 3 (4Q525 2+3 2.5–6), forming a chiastic patterning, takes place *between* lines.
[1198] Berlin, *Dynamic of Biblical Parallelism*, 134.

reconstructions offered here are largely based on parallelisms between words in parallel cola. Since the extant portions are arranged according to parallelism, it is appropriate for a reconstruction to do this as well.

That being said, this chapter has argued for more than a proposed poetic division of these texts: it has argued that parallelism is a structuring agent that *activates meaning* in the text. The previous analysis has shown that parallelism arranges a complex set of linguistic equivalencies or oppositions activating meaning. Seen from this perspective, this chapter is not merely a description of parallelism in 4Q184 and 4Q525 2+3 2.1–6, but an explication of how parallelism affects meaning.

The previous analysis has argued that the various parallelisms structure the texts thematically. The lines, strophes and stanzas are all delineated by forms of parallelism, which organize themes within each strophe as well as a thematic progression between strophes. The strophes are each organized around a *particular topic* which flow from one strophe to the next. In 4Q184, the poem progresses through several themes as they relate to the harlot. Likewise, 4Q525 2+3 2.1–6 contains three interconnected strophes with discrete topics. The second and third strophes' emphasis on the action and inaction of the blessed man reflect the structure and theme of the bicolon lines in strophe 1.

This chapter has also surveyed the poetic techniques of 4Q184 and 4Q525 2+3 2.1–6. There were most likely no rigid formalized prescriptions governing the composition of 4Q184 and 4Q525 2+3 2.1–6, yet certain common literary features point to the presence of guiding principles of composition. Overall, one can observe specific literary traits which occur regularly throughout both texts. For example, both texts are primarily binary: they are constructed with bicolon lines that are relatively the same size in length. This binary structure is indicated by forms of syntactical and morphologic parallelism in the text. Parallelism, as it turns out, in 4Q184 and 4Q525 2+3 2.1–6 is truly pervasive: it is evinced on every textual level. Its ubiquitous presence is found within lines between words, cola and strophes throughout the composition.

The survey of poetic techniques in this chapter has also shown how there are also various techniques (related to parallelism), which are also important for interpretation of 4Q184 and 4Q525 2+3 2.1–6. For example, I have argued that there are several lists which are activated by parallelism and these lists function in a variety of manners affecting interpretation. Ellipsis, as

well, adds a measureable amount of polysemy to the text in strophe 2. Lastly, the repetition of words, which in many cases is also corollary of parallelism, structures the text and creates keywords. In both 4Q525 2+3 2.1–6 and 4Q184 repetition inculcates strophic themes and structures the text.

This chapter, in its poetic analysis and explication of the various techniques, has also mounted an argument for a particular style of 4Q184 and 4Q525 2+3 2.1–6 that is conventional yet innovative. Biblical conventions of poetry as found Proverbs were mimicked, yet there are distinctive features of these texts that mark their poetry as unique. The marked use of certain grammatical units such as prepositions and conjunctions, contrasts the paratactic and terse style of biblical poetry in Proverbs and Psalms. The increased use of lists and the prominence of repetition as a poetic technique also differentiate the poetry of 4Q184 and 4Q525 2+3 2.1–6 from biblical sapiential texts. Overall, the style of 4Q184 and 4Q525 2+3 2.1–6 is simultaneously conservative and innovative: terse balanced forms of parallelism are found together with a more verbose expression. This creates a unique style that unambiguously "biblical" yet innovative. Although the poetry of 4Q184 and 4Q525 2+3 2.1–6 is similar to Proverbs, it nonetheless is influenced by developing forms of poetic expression exhibiting a unique style all its own.

# CHAPTER 6: PEDAGOGY AND PERFORMANCE

## 6.1 INTRODUCTION

This chapter is a synthesis of the previous chapters that compares hymnic and sapiential poetry and makes some observations concerning the implications of this study. It begins with some suggestions concerning the purpose and function of stichographic poetry and then proceeds to a comparison of the poetic devices, structure and characteristics of 4Q184, 4Q525 2+3 2.1–6 and 1QH$^{a}$ 11.20–37. This comparison serves as a synopsis of their poetic styles as well as the basis for some tentative suggestions concerning the characteristics of sapiential and hymnic poetry in the Dead Sea Scrolls. Overall, the analysis of this dissertation supports the notion that there are formal guidelines governing the composition of all of these texts; however, they are not precise prescriptions.

The categories of hymnic and sapiential poetry are heuristic classifications that simplify a complex set of data. Sapiential and hymnic works can contain other inserted genres.[1199] For example, it is well known that Ben Sira contains hymns (e.g., Ben Sira 44–49 "Hymn to the Ancestors"; Ben Sira 51:12a–m "Hymn of Praise from the Time of Ben Sira").[1200] Furthermore, there are compositions in the Dead Sea Scrolls which are a mixture of hymnic and sapiential poetry, such as Sapiential-Hymnic Work A (4Q426).[1201] These complexities show that the sub-genres of hymnic and sapiential poetry need to be broadened beyond formal attributes or collections of works; rather, as M. Bakhtin has pointed out, genre is the combination of style, content and *social context*.[1202] In other words, "the meaning of a text does not lie in the particular combination of devices but in the ways in which the text is produced and *interpreted, transmitted and used* [italics added]."[1203]

---

[1199] I discuss "inserted genres" below. This is a *terminus technicus* of M. Bakhtin. See §6.7.3.

[1200] Following Ben Sira 51:12, one Hebrew MS adds a litany of praise similar to Ps 136. This hymn is absent from the Greek and Syriac versions. See, P. Beentjes, *The Book of Ben Sira in Hebrew* (VTSup 68; Leiden: Brill, 2003), 16, 92.

[1201] Cf. also Sapiential Hymn (4Q411) and Hymnic or Sapiential Work B (4Q528). See M. Goff, *Discerning Wisdom: The Sapiential Literature of the Dead Sea Scrolls* (VTSup 116; Leiden: Brill, 2007), 281–82, 284–86.

[1202] M. Bakhtin, "The Problem of Speech Genres," in *Speech Genres and Other Late Essays* (eds. C. Emerson and M. Holquist; trans. V. McGee; Austin: University of Texas, 1986), 60–66. See also F. Dunn, "Rethinking Time: From Bakhtin to Antiphon," in *Bakhtin and the Classics* (ed. E. Branham; Evanston: Northwestern University Press, 2002), 187–219.

[1203] E. Cobley, "Mikhail Bakhtin's Place in Genre Theory," *Genre* 21 (1988): 326.

This leads me to the last area that this conclusion focuses on: I investigate how the texts discussed in this dissertation may have been appropriated by the Qumran community. How does their parallelism and poetic expression reflect their usage? On the one hand, the primary use of sapiential poetry is instruction. This pedagogical impulse affects its content and form. Sapiential poetry is primarily characterized by terseness and it is dominated by "pedagogical parallelism." On the other hand, the essential use of hymnic poetry is liturgical, which likewise affects its formal characteristics. Hymnic poetry is chiefly characterized by *ampleur*, and "performative parallelism" monopolizes its discourse. Overall, then, this conclusion is concerned with two basic notions: the *forms* and *uses* of poetry from the Dead Sea Scrolls.

## 6.2 STICHOGRAPHIC POETRY

The Dead Sea Scrolls contains a heterogeneous assortment of stichographically arranged texts. Several of these texts were written both stichographically and in *scripta continua* in different MSS, while other passages are arranged stichographically in the midst of prose. My analysis has offered some tentative suggestions concerning their function and purpose.[1204] Overall, I have proposed that the overarching evidence for stichographic texts suggests that scribes *usually* reserved precious parchment space for texts they considered *authoritative Scripture* and *poetry*.

My analysis of stichographic texts in the Dead Sea Scrolls has primarily described the function of stichographic poetry. I stressed that stichographic texts were arranged in a variety of manners ranging from a running text with *vacats* to a bi-columnar arrangement with one colon on each column. Throughout all of these different types of arrangements, the overarching principle *is the demarcation of the colon*. One of the purposes of stichography, therefore, is literary. The scribe's demarcation, and the juxtaposition of units, are forms of interpreting the text. Stichography reveals scribal interpretation of poetic texts.

I have argued that there is an intrinsic relationship between parallelism and stichography. The demarcation of cola within stichographic texts is done in a manner that is *consonant with the parallelism*. Stichography, in essence, is nothing more than a visual representation of parallelism. The analysis of stichographic texts from the Dead Sea Scrolls has also argued that there were scribal conventions of stichographic representations. These scribal conventions are

[1204] See §3.6.

often reflected in later special arrangements in MSS exhibiting various textual traditions such as the LXX, Masoretic Text and Samaritan Pentateuch.[1205]

There are many promising areas for future study of stichographic texts. The vast majority of stichographic texts are biblical. The handful of exceptional texts—non-biblical stichographic poetry—offer promising rewards for further study.[1206] Does stichographic division reflect special use? I have suggested that the non-biblical stichographic poetry could have been considered authoritative Scripture by the scribes who copied them; however, as I have also pointed out, there is evidence that some of these texts had special uses (e.g., 4Q44).[1207] The stichographic rendition of the Song of the Sea in 4QReworkedPentateuch (4Q365), for example, could be interpreted as evidence that, for at least the scribe who composed it, this text was indeed considered Scripture.[1208]

Examination of the stichography of poetic texts in the Dead Sea Scrolls is also important for a broader understanding of the development of ancient Hebrew poetry. Stichographic texts provide physical evidence of two of the basic building blocks of poetry: colon and line. Thus, it can provide data for how these units changed in poetic texts of the Dead Sea Scrolls. This is especially significant because the corpus of stichographically written texts traverses different genres and heuristic classifications. The unusual stichographic arrangement of 4QMessianicApocalypse (4Q521), for example, contains apocalyptic poetry. 4Q521's increased colon and line length manifest a different kind of poetry than that represented by biblical stichographic texts.[1209] Overall, further study of non-biblical stichographic texts will provide interesting data that can be applied towards a better understanding of Scripture and poetry in the Dead Sea Scrolls.

## 6.3 POETIC DEVICES

The poetic devices that are considered below are listing, ellipsis and repetition. It should be underscored that these are not the only poetic devices found in the poetic texts discussed in this dissertation. There are many other important devices which figure prominently in these

[1205] See §§3.2.3.3, 3.2.3.4, 3.3.3.1, and 3.3.3.2.

[1206] I have only been able to find five examples of non-biblical scrolls arranged stichographically: 4Q448, 4Q525, 4Q521, 5Q16, and 1Q38. For more information consult §3.6.

[1207] See §3.3.3.

[1208] See §3.2.4.4.

[1209] It is also interesting that some parts of the sapiential poetic text 4Q525, discussed in Chapter 5, are arranged stichographically. Thus, the DSS scrolls contains sapiential, apocalyptic and biblical poetry.

texts, such as allusion and metaphor. However, this dissertation focuses on the poetic devices of listing, ellipsis and repetition because they are directly affected by parallelism.

### 6.3.1 LISTING

Listing is a predominant poetic device in 4Q184, 4Q525 2+3 2.1–6 and 1QH$^a$ 11.20–37. I have proposed that listing is employed more frequently in these texts than in biblical poetry. The increased use of this device should be understood as a corollary of increased verbosity and *ampleur* in the poetry of the Dead Sea Scrolls. Overall, I am proposing that the prevalence of listing is one of the innovations in poetic expression, which developed in the Jewish literature of the Second Temple period as displayed in the poetry from Qumran.

The analysis of this dissertation also questioned the current categories of lists and suggested a re-categorization upon the basis of linguistic categories derived from A. Berlin's study of parallelism.[1210] Upon this basis I discussed lists from a lexical, semantic and grammatical perspective. Almost every one of these categories are prominent in 4Q184, 4Q525 2+3 2.1–6 and 1QH$^a$ 11.20–37. The one exception is lexical listing, which only takes place in 1QH$^a$. This type of listing can be found in several places within the *Hodayot* and takes the form of a simple series (e.g., 1QH$^a$ 15:18, 16.5–6, 18.10).

4Q184, 4Q525 2+3 2.1–6 and 1QH$^a$ contain multiple semantic/grammatical lists which are activated by parallelisms between cola. There are three important *aspects* of lists related to interpretation which will be considered below. Firstly, lists are often formed in the corresponding cola or hemistiches of successive lines through internal lexical parallelism and syntactic parallelism. Secondly, a chain-of-thought is often formed between the items on the list. Lastly, listing often involves syntactic subordination or ellipsis between the first colon and the subsequent items on a list. Each colon on the list relates back to the first colon and is syntactically dependent upon it. In this manner, the first colon modifies the subsequent lines. In conclusion, I consider two prominent *types* of semantic/grammatical lists in 4Q184, 4Q525 2+3 2.1–6 and 1QH$^a$: anatomical and infinitive lists.

#### 6.3.1.1 Correspondence

There are examples of semantic lists activated by lexical parallelism in 4Q184, 4Q525 2+3 2.1–6 and 1QH$^a$. What is particularly striking about listing is how the parallelism—lexical

[1210] See §1.4.1.

parallelism in particular—functions to activate semantic/grammatical lists. Lexical parallelisms can activate multiple corresponding lists within the same strophe. Arrangement of multiple lists in a series urges the reader to interpret the elements in one list in terms of the corresponding elements in the other list. Each constituent in these double-lists, therefore, disambiguates the meaning of its partner.

There are examples of this aspect of listing in 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot*. The internal lexical parallelism in strophe 2 of 4Q184 (4Q184 2–3) between the hemistiches within each of the bicolon line forms a list out of each of the "a" hemistiches within each colon. For example, this anatomical list describes the harlot's body; furthermore, each body part's corresponding activity is described within each colon. Each of the harlot's body parts reflects her sinful nature and how she uses her body to entrap the righteous man. Parallelism, in this list, actualizes the anatomy of the harlot: her heart *prepares*, her hands *grasp* and her legs *descend*.

This aspect of the poetic device of listing is also found in 4Q525 2+3 2.1–6. For example, the syntactic parallelism in strophe 1 4Q525 (4Q525 2+3 2.1–3) activates two lists in the "a" and "b" colon of each bicolon line in a similar manner. The "a" colon lists the actions that the blessed man does; the "b" colon lists the actions that the blessed man refrains from doing. Turning to the *Hodayot*, one also finds this aspect of listing. For example, the list in 1QH$^{a}$ 19.10–11 of *Hodayah* 19.6–17 describes God's attributes together with their associative location. The correspondence between attributes and their associative location forms internal lexical parallelism which activates two lists. Lastly, strophe 5 (1QH$^{a}$ 11.28–29) of the *Hodayah* examined in Chapter 4 (*Hodayah* 11.20–37) contains five cola that list the various manners of God's judgment together with the different types of people who will be judged.

#### 6.3.1.2 Chain-of-Thought

Another aspect of listing is the association of multiple constituents creating a chain-of-thought. This takes place in 4Q184, 4Q525 and the *Hodayot*. For example, in strophe 1 of 4Q525 (4Q525 2+3 2.1–3), one can discern a progression of topics in each item on both lists. The progression alternates from speech to action between bicolon lines: speech to grasping (lines 1–2) and speech to seeking (lines 3–4). There is also a chain-of-thought created by the list in strophe 2 of 4Q525 (4Q525 2+3 2.3–4). The verbs of this strophe reveal a progression of action that the blessed man who has obtained wisdom practices: walking, preparing, controlling and accepting.

One can also see this same phenomenon in 4Q184 strophe 10 (4Q184 13–14). This strophe contains bicolon lines in which the first hemistich of each colon contains a description of the harlot's prey, followed by an illustration of her goal with them. This list culminates with the last line of 4Q184, which serves as a denouement of the extant portions of the poem. The chain-of-thought illustrates that she does not only seek to destroy the meek, strong and upright; rather, her goal is to lead all mankind astray.

1QH$^{a}$ 17.30–31 of *Hodayah* 16.5–17.36 describes the various body parts associated with the birth and infancy of the author. The chain-of-thought created through this list is a chronological progression that begins before conception and spans to adulthood. Through each of these stages in life, the author affirms that God has been with him.[1211] Overall, these examples demonstrate that the complex set of grammatical and syntactical parallelisms in a list create a complex semantic chain-of-thought between the cola.

#### 6.3.1.3 Subordination and Ellipsis

Listing also often involves syntactic subordination or ellipsis between the first line and subsequent items on a list. For example, the list in strophe 2 of 4Q525 (4Q525 2+3 2.3–4) is activated through the syntactic parallelism between the monocolon line which introduces the list and each colon within the list. Each item on the list refers back to "wisdom" in the initial colon through their usage of the third person feminine singular pronominal suffix. This is similar to the list in strophe 10 of 4Q184 (4Q184 13–15), where the list is introduced by the verb "to spot" and each following item on the list refers back to this verb.

Strophe 5 (1QH$^{a}$ 11.28–29) of the *Hodayah* examined in Chapter 4 (*Hodayah* 11.20–37) also offers an example of this aspect of listing. The verb from the first colon (1QH$^{a}$ 11.28) is elliptically provided for cola 2–5 (1QH 11.28–29). In the introductory clause of 1QH$^{a}$ 6.20–21 of *Hodayah* 5.12–6.33, the poet describes how God places understanding in the heart of his servant *so that he can do* each of the described actions in the list. Overall, this aspect of the poetic device of listing encourages the perception and expectation of semantic connections between items on a list.

[1211] In 1QH$^{a}$ 6.20–22 of *Hodayah* 5.12–6.33, I stressed how the list described how insight (colon 1) leads to understanding (colon 2), which in turn leads one to persevere against acts of wickedness through the proper frame of mind (colon 3), causing one to both bless the righteous (colon 4) and curse the wicked (colon 5). See §4.5.1.

### 6.3.1.4 Anatomical Lists

Now that I have briefly considered some important aspects of listing, I turn to a brief summary of two prominent types of grammatical/semantic lists in 4Q184 and the *Hodayot*. Overall, anatomical lists are found in 4Q184 and the *Hodayot*; however, there are no examples in 4Q525 2+3 2.1–6.[1212] Strophe 2 of 4Q184 (4Q184 2–3), for example, contains an anatomical list which describes the harlot's body. Her heart, inner most parts, palms, hands, and legs are described as participating in the harlot's activities. What is interesting about this anatomical list is the movement from the inside out, which is different from anatomical lists in the HB that principally start with the head and move downward.[1213] The list begins with her internal organs and moves outward to her extremities. This is similar to 1QH[a] 15.5–8 of *Hodayah* 13.22–15.8, which gives a detailed description of the speaker's body both internally and externally, including the arm, joints, legs, eyes as well as the internal organs of the heart, skeleton and bowels. The movement, however, is opposite in this list: it begins with the extremities and moves inwards towards the internal organs. There are several other anatomical lists in the *Hodayot*.[1214]

### 6.3.1.5 Infinitive Lists

Another prominent type of grammatical/semantic listing present in 4Q184 and the *Hodayot* but absent in 4Q525 is an infinitive list. Infinitive lists are a form of morphologic parallelism: each colon begins with an infinitive construct (typically with a ל prefix) and sometimes a *waw* conjunction. In strophe 11 of 4Q184 (15–17), an infinitive list describes the harlot's deleterious effects on her victims. For example, the list in strophe 11 is created by the use of infinitives with ל prefixes. Similarly, the list in strophe 10 (4Q184 13–15) is created by the syntactic dependence of each colon upon the infinitive "to spot," which introduces the list.

In 1QH[a] 6.20–21 of *Hodayah* 5.12–6.33, the introductory clause describes how God places understanding in the heart of his servant so that he can do each of the described actions in the list. Each colon is a purpose clause relating back to the initial clause אֲדוני הנותן [ברוך אתה] בלב עבדך בינה "blessed are you O Lord, the one who places understanding in the heart of your servant." This syntactic subordination, taken together with the morphologic parallelism,

[1212] There are anatomical lists elsewhere in 4Q525. See §6.6.1.
[1213] See §1.4.1.
[1214] See §4.5.1.

activates an infinitive list. Other examples of infinitive lists can be found in lines 1QH[a] 14.13–15 of *Hodayah* 13.22–15.8 and 1QH[a] 19.13–17 of *Hodayah* 19.6–17.

In conclusion, the various aspects and types of lists all essentially serve one basic function. Listing is a poetic technique which semantically correlates multiple successive cola. This understanding of the basic function of lists can have a profound effect on interpretation. For example, returning to 1QH[a] 6.20–22 of *Hodayah* 5.12–6.33, the bicolon line (1QH[a] 6.21) that comes at the end of this list is semantically connected to the other lines in the list. This is a self-contained bicolon line with parallelisms between the cola, but when it is connected to the list additional semantic parallelisms are actualized that broaden its connotation. Choosing properly (the last line on the list) flows from a correct understanding of God (the first line on the list) because this bicolon line relates back to the initial introduction of the list. If the interpreter fails to apprehend the list, then he or she will overlook these semantic connections.

### 6.3.2 ELLIPSIS

Throughout this dissertation I have proposed that parallelism is the primary structuring agent in Hebrew poetry. Parallelisms arrange the text in a specific manner, which create expectations of words or groups of words in parallel cola. Ellipsis takes place when these expected words or groups of words are omitted.[1215] There are three prominent types of ellipsis in 4Q184 and the *Hodayot*: verbal, nominal, and prepositional. Each of these types is also common in biblical poetry.[1216]

Ellipsis occurs both within lines and across lines and is the major method of denoting syntactic dependence in the poetic texts considered in this dissertation. Ellipsis across line boundaries is especially prominent in 4Q184 and the *Hodayot*.[1217] This feature contrasts with biblical poetry in the Psalms and Proverbs, which tends to contain ellipsis within lines. I propose that the increased use of ellipsis across line boundaries vis-à-vis biblical poetry is an innovative characteristic of poetry in the Dead Sea Scrolls. The following synthesis discusses ellipsis within and across lines.

[1215] See §1.4.2 and §2.8.1.
[1216] See §1.4.2 and §2.8.1.
[1217] See §4.5.2 and §5.6.2.

#### 6.3.2.1 Ellipsis within Lines

In 4Q184 and the Hodayot, there are plentiful examples of verbal, nominal and prepositional ellipses within lines. This is to be expected since this is a common device in biblical poetry. A few examples of these types of ellipses from 4Q184 and the *Hodayot* will illustrate this point.[1218] In 4Q184, verbal ellipsis can be found in strophe 2, colon 1b (4Q184 2), and strophe 9, colon 1b (4Q184 13). There is an example of nominal ellipsis of the subject "her legs" in strophe 2, colon 3b (4Q184 3). Prepositional ellipsis is found in strophe 10, colon 2b (4Q184 14–15).

Verbal, nominal and prepositional ellipses within lines is also common in the *Hodayot*. According to William's statistical analysis of the *Hodayot*, 49% of bicolon lines and 61% of tricolon lines contain ellipsis of a subject, verb or prepositional phrase.[1219] Williams also compared the frequency of ellipsis within bicolon and tricolon lines in the *Hodayot* to early poetry in the HB, Isaiah 1–18, and Isaiah 40–45.[1220] His data show that there is no grave discrepancy in the quantity of ellipsis *within lines* between these biblical poetic texts and the *Hodayot*.[1221]

#### 6.3.2.2 Ellipsis across Lines

What is more striking about the style of 4Q184 and the *Hodayot* is ellipsis *across line boundaries*. This takes place frequently within lists and strophes. For example, the infinitive which begins 4Q184 strophe 10, colon 1a (4Q184 13–14) is elliptically employed in each successive colon of this strophe. In strophe 5, colon 2a (4Q184 7–8), the subject היא is elliptically provided from colon 1b (4Q184 8). The subject היא of strophe 8 is stated in colon 1a (4Q184 11) and is employed elliptically in the remaining cola of this strophe. Lastly, an example of prepositional ellipsis across lines is found in strophe 3, colon 1b (4Q184 4), where the ב preposition is elliptically provided for the remaining two "b" cola in lines 2 and 3 (4Q184 4–5).

[1218] For a detailed discussion, see §§4.5.2 and 5.6.2.

[1219] G. Williams, "Parallelism in the *Hodayot* from Qumran" (Ph.D. diss., Annenberg Research Institute, 1991), 812.

[1220] Williams, "Parallelism in the *Hodayot*," 812. For a list of texts considered "early biblical poetry," see S. Geller, *Parallelism in Early Biblical Poetry* (HSM 20; Missoula: Scholars Press, 1979), 53. See §4.5.2 for further discussion.

[1221] See §4.5.2.

Ellipsis of a subject or verb *across line boundaries* is quite common in the *Hodayot*.[1222] Additionally, it occurs less frequently in 4Q525 2+3 2.1–6 than in 4Q184 and the *Hodayot*. However, the few examples that do emerge in 4Q525 are ellipsis across rather than within lines.[1223] Ellipsis in all three texts adds polysemy by opening up the possibility for multiple meanings.[1224] I suggest that ellipsis within the line is still more prominent than across lines within the poetry of the Dead Sea Scrolls; however, the increased use of ellipsis across lines is an innovation of poetry in the Dead Sea Scrolls.

### 6.3.3 REPETITION

Repetition occurs much more frequently in 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot* than in biblical poetry. Repetition activates keywords, which occur throughout an entire poem or a subsection of a poem. It also thematically organizes a poem around certain concepts and coheres subsections poems. Keywords in the *Hodayot*, for example, are introduced in the first strophe and are repeated throughout the subsequent strophes.[1225] Repetition, can also indicate the structure of a poem. Certain words are repeated within a particular strophe, which demarcate it as a discrete unit.

#### 6.3.3.1 Thematic Organization

The primary use of repetition is thematic organization. 4Q184, for example, is organized around the keyword of path through the repetition of synonyms for path in strophes 5–6 (4Q184 7–10) and 10–11 (4Q184 13–17). Several different synonyms for path thematically organize the poem around the path of the harlot.[1226] Turning to 4Q525 2+3 2.1–6, the word wisdom emerges

[1222] A few examples of this type of ellipsis from the *Hodayah* examined in Chapter 4 can be found in: 1) cola 1a, 1b and 2a of strophe 6 (1QH$^a$ 11.30–31), which contain ellipsis of the subject across line boundaries; and 2) cola 1–4 of strophe 5 (1QH$^a$ 11.28–29), which contain verbal ellipsis across line boundaries. E. Reymond also commented on the prominence of ellipsis across line boundaries in 11QPs$^a$, characterizing it as "the most peculiar feature of these texts" compared to biblical Psalms. See his *New Idioms within Old: Poetry and Parallelism in the non-Masoretic Poems of 11Q5 (=11QPs$^a$)* (SBLEJ 31; Atlanta: Society of Biblical Literature, 2011), 192.

[1223] All of colon 1a of strophe 2 (4Q525 2+3 2.3) is elliptically employed in each successive cola within strophe 2 (4Q525 2+3 2.3–4) and strophe 3 (4Q525 2+3 2.5–6). Each subsequent colon contains a pronominal suffix referring back to wisdom in strophe 2, colon 1a, indicating that they are in a parallel relationship. Thus, strophe 3, colon 1a (4Q525 2+3 2.5), which mentions "he does not forsake her in the afflictions of his tests," is meant to be taken elliptically with "blessed is the man who has obtained wisdom" in colon strophe 2, colon 1a (4Q525 2+3 2.3). This example illustrates how ellipsis affects semantics.

[1224] S. Greenfield, "Ellipsis and Meaning in Poetry," *Texas Studies in Literature and Language* 13 (1971): 139.

[1225] See §5.6.3.

[1226] See §5.6.3.

as the keyword of the passage.[1227] Although wisdom is only mentioned once in the three strophes, it is referred to through pronominal suffixes in *every* line except the first line.[1228] The repetition of this word coalesce the strophes around the topic of wisdom.

Turning to the *Hodayot*, the repetition of words also often enforced and reiterated major themes within individual *Hodayah*. Oftentimes, keywords within a *Hodayah* are signaled in the first strophe or lines and are "carried from the opening unit all the way to the close of the poem."[1229] This encourages thematic coherence within individual *Hodayot*. For example, the introduction of 1QH[a] 10.22–32 mentions נפש, חסד, שוא and ברית, which are the most repeated nouns in this *Hodayah*. Furthermore, their repetition inculcates the overall theme of this *Hodayah*.

#### 6.3.3.2 Structural Organization

Repetition can also indicate the structure of the poem. In the case of 4Q184, the structure of several strophes is indicated through the repetition of synonyms within a strophe (lexical parallelism). For example, synonyms for clothing in strophe 3 (4Q184 3–5), furniture in strophe 4 (4Q184 5–7), inheritance in strophe 5 (4Q184 7–9), path and sin in strophe 6 (4Q184 9–10), and grave and ingress in strophe 7 (4Q184 10–11) coalesces lines together. This repetition of words, therefore, demarcates strophic units by *formulating or explaining one thought*. This same phenomenon also occurs in 4Q525 2+3 2.1–6. Strophe 1 (4Q525 2+3 2.1–3), for example, is demarcated by its repetition of אשר and ולא. The repetition of ולוא in strophe 3 (4Q525 2+3 2.5–6), taken together with the repetition of synonyms for affliction, isolates its lines and encourages them to be taken together. Keywords also demarcate strophic boundaries in the *Hodayot*. For example, strophe 5 (1QH[a] 11.13–17) of *Hodayah* 11.6–19 contains המון three times, but this word is repeated nowhere else in the *Hodayah*.

Keywords can also signal a decisive turning point in the composition. In this sense they organize a poem into two distinct thematic sections. This was seen in the *Hodayah* considered in in Chapter 4 (1QH[a] 11.20–37). As several commentators have noted, beginning with strophe 6 (1QH[a] 11.30), "it is as if a new poem has begun" and a "completely different vocabulary is

[1227] See §5.13.2.
[1228] However, the beginning of this line is reconstructed.
[1229] B. Kittel, *The Hymns of Qumran: Translation and Commentary* (SBLDS 50; Missoula: Scholars Press, 1981), 171.

introduced."[1230] This turning point in the hymn was achieved by the repetition of new keywords in the last half of the poem. Overall, the increased use of repetition in the *Hodayot*, 4Q184 and 4Q525 vis-à-vis biblical poetry should be seen as an innovation in the poetry from this period rather than the mark of substandard poetry.

## 6.4 POETIC STRUCTURE

The following synthesis of the poetic structure of 4Q184, 4Q525 2+3 2.1–6 and 1QH[a] 11.20–37 considers three broad areas of poetic structure: colon length, line types and strophes. I summarize the differences and similarities between these three compositions. Specifically, I address how cola, lines and strophes are demarcated within these compositions, and how the poetic structure of the *Hodayot* is different from 4Q184 and 4Q525 2+3 2.1–6.

### 6.4.1 COLON LENGTH

This dissertation has shown that both 4Q525 and 4Q184 typically employ cola that are three to four words long. The previous chapters have argued that these average lengths are quite consistent with biblical poetic conventions. There are exceptions, particularly in 4Q184, when colon length goes beyond four words, which reasonably preclude the possibility of scribes or authors actually counting words. Overall, I suggest that colon length cannot be construed as a rigid rule.

The colon length of 1QH[a], in contrast, paints an entirely different picture. The poetry of the *Hodayot* evinces a departure from this feature of biblical poetry: the length of the cola in the *Hodayot* can be characterized as *more varied and longer* than 4Q184 and 4Q525 2+3 2.1–6. It is commonplace to find four to five words per colon.[1231] Additionally, oftentimes short cola are juxtaposed with longer cola within the same bicolon line, forming an imbalanced parallelism that is radically different from 4Q184, 4Q525 2+3 2.1–6 and the biblical poetry of Psalms and Proverbs. Overall, I propose that the sheer multifarious nature of cola length in the *Hodayot* points to a departure from biblical models of poetry and in part defines the distinctive style of the *Hodayot*.

[1230] Kittel, *Hymns of Qumran*, 71–72; J. Hughes, *Scriptural Allusions and Exegesis in the Hodayot* (STDJ 59; Leiden: Brill, 2006), 218–19; C. Newsom, *The Self as Symbolic Space: Constructing Identity and Community at Qumran* (STDJ 52; Leiden: Brill, 2004), 260.
[1231] Kittel, *Hymns of Qumran*, 164.

### 6.4.2 BICOLON LINES

Both 4Q184 and 4Q525 contain predominantly bicolon lines constituting a primarily binary structure. Nearly all the lines within these texts are syntactically delineated bicolon lines. In both of these texts, the *waw* conjunction, along with other markers, are consistently used to demarcate cola. Every colon in 4Q525 2+3 2.1–6 that does not begin with אשרי is demarcated with a *waw* conjunction. This tendency is also found in 4Q184, which consistently introduces the second colon of a bicolon line with a *waw* conjunction.[1232] The *Hodayot*, in contrast, oftentimes introduce cola with the *waw* conjunction but with less consistency.

### 6.4.3 TRICOLON LINES

Turning to the *Hodayot*, the dominant line type is still the bicolon line. One can also, however, note a marked use of the tricolon line compared to 4Q184, 4Q525 2+3 2.1–6 and biblical poetry. In 4Q184 and 4Q525, every line is a bicolon line with only one exception.[1233] Concerning biblical poetry, Fokkelman and other scholars have shown that the bicolon line is far more prominent in biblical poetry than the tricolon line.[1234] In particular, the book of Proverbs, which has influenced both 4Q184 and 4Q525, contains only 4% of tricolon lines. Generally speaking, in biblical poetry the preferred line type by far is the bicolon line.

These data provide a stark foil for 1QH[a] 11.20–37, which contains 35% tricolon lines. In my own analysis of eleven *Hodayot*, a total of 27% are tricolon and 72% are bicolon. This means roughly one-fourth of the lines are tricolon in comparison to 12.5% (in the Psalms) or much less than that, depending upon which book you consider in biblical poetry. My analysis is also verified by Williamson's independent study, which concluded that roughly 30% of the lines in the *Hodayot* are tricolon.[1235]

Overall, when one compares the line length and types of lines in 4Q184, 4Q525 2+3 2.1–6 and 1QH[a], a different kind of poetry emerges in the *Hodayot*. On the one hand, 4Q184 and 4Q525 2+3 2.1–6 are conservatively aligned with biblical conventions. On the other hand, 1QH[a] radically departs from biblical conventions and strikes out in innovative directions with its increased line length and quantity of tricolon lines. I describe marked use of tricolon lines, and

[1232] See §5.7.1.

[1233] The central line of 4Q184 (strophe 5) may also be tricolon. I have structured it as a bicolon line. For discussion, see §5.3.4 and §5.5.5.

[1234] See §4.7.4.

[1235] See §4.6.1.

the longer line lengths as increased verbosity. I also propose that this verbosity creates the *Hodayot'*s characteristic style of *ampleur*.

### 6.4.4 STROPHES

The basis for the division of strophes in 4Q184, 4Q525 2+3 2.1–6, and 1QH[a], as has been argued in the poetic analysis, is 1) theme and topic, 2) grammatical markers and 3) parallelisms. There are examples of strophes where there are unclear grammatical indicators and low perceptibility of parallelisms. In these cases the major basis for strophic demarcation is principally semantic. I should also stress that semantics are intertwined with parallelism; it would be a false dichotomy to consider one without the other. This is particularly apparent in 4Q184 and 4Q525 2+3 2.1–6, where each strophe pertains to a particular topic that is manifested through semantic and lexical parallelisms. I have also proposed that one can discern a progression and interconnection of themes from one strophe to the next. Although each of the strophes concerns a discrete topic, they are linked to another within the metanarrative.

#### 6.4.4.1 Semantics

In 4Q184 there is a progression of themes from one strophe to the next that unifies the composition.[1236] For example, the first strophe discussed the harlot's speech (4Q184 1–2), the second, her body (4Q184 2–3), the third, her attire (4Q184 3–5), and the fourth, her abode (4Q184 5–7). The middle of the poem shifts from her physical description to a description of her ways (4Q184 9–10), abode (4Q184 10–11) and work location (4Q184 11–12). This leads to the conclusion of the extant portion of the poem, which contains a descriptive list of the harlot's prey and her desired goal with each type of person on the list (4Q184 13–17).

This same interrelation of strophic topics is also found in 4Q525 2+3 2.1–6.[1237] Strophe 1 (4Q525 2+3 2.1–3) contains a series of four beatitudes concerning the *action* and *inaction* of the blessed person. This is mirrored in the second (4Q525 2+3 2.3–4) and third strophes (4Q525 2+3 2.5–6) with the juxtaposition of the *positive actions* and *negative inactions* of the blessed person. Strophes 2 and 3 (4Q525 2+3 2.3–6) reflect the topics of the bicolon lines within strophe 1 (4Q525 2+3 2.1–3). Although each of the strophes concerns a discrete topic, they interrelate to one another within the metanarrative.

[1236] See §5.7.
[1237] See §5.14.2.

#### 6.4.4.2 Grammatic Markers

There are also other indicators of strophic demarcation aside from parallelism and topic. 1QH[a] offers several examples of how strophes are often cued by grammatical indicators such as the use of independent personal pronouns, infinitive phrases, and the combination of כי or הנה with a pronoun.[1238] B. Kittel has noted that the use of the pronoun is far more common than in biblical poetry and is often used for strophic demarcation.[1239] Other scholars have sought out some of these features in 4Q184 to indicate strophic boundaries. For example, it was proposed that the use of the independent personal pronoun reflects strophic boundaries in 4Q184.[1240] My analysis of 4Q184 has also shown how certain strophes were demarcated by the use of infinitives and כיא.[1241]

#### 6.4.4.3 Parallelism within Strophes

The previous poetic analysis has also shown how the various forms of parallelisms in 4Q184, 4Q525 2+3 2.1–6 and 1QH[a] group together lines that form strophes. For example, in 4Q184 strophe 6 (4Q184 9–10) can be delineated as a discrete strophe through its parallel repetition of the concept of the way. Semantic and lexical parallelism places several different synonyms for path in parallel construction, propounding the notion of the harmful path of the woman. This also takes place in 4Q525 2+3 2.1–6, where the strophes are often organized around complex forms of interwoven parallelism that tie the lines together as a single unit.[1242] The different Semitic forms of beatitudes each comprise different strophic units. These forms are indicated by syntactical and lexical parallelisms between lines within each strophe.

#### 6.4.4.4 Parallelism across Strophes

Another fascinating feature of the strophes of 4Q184, 4Q525 2+3 2.1–6 and 1QH[a] is the semantic parallelism that emerges across strophic boundaries. Often, parallelisms used throughout the poem differ from strophe to strophe and form a patterning within the stanza. In 4Q184 the two forms of semantic parallelism (abab and aabb) create patterns which alternate

[1238] See §4.6.2.
[1239] Kittel, *Hymns of Qumran*, 162, 170.
[1240] See §5.3.4. I refute this notion.
[1241] See §5.7.2.
[1242] See §5.14.2.

consistently between strophes within stanzas. The alternating semantic patterning groups strophes together forming larger literary subunits (i.e., stanzas).

This same phenomenon occurs in 4Q525 2+3 2.1–6 where the semantic parallelism between the lines within each strophe forms a consistent patterning throughout the poem. Interestingly, the semantic parallelism equates the cola of each bicolon within the strophe forming an aabb patterning within the strophes. In the light of the proposed stanza division in 4Q184, I tentatively suggest that strophes 1–3 of 4Q525 2+3 2.1–6 pertained to the same stanza within the overall structure of the poem (which is unfortunately not extant).[1243] 4Q525 2+3 2.1–6 *may* exhibit the same alternating forms of aabb and abab semantic parallelism within the strophes and stanzas as 4Q184.

#### 6.4.4.5 Line Count

The number of lines per strophe is inconsistent in 4Q184, 4Q525 2+3 2.1–6 and 1QH[a]. 4Q184 contains strophes with two to three lines; whereas 4Q525 contains two-, three-, and four-line strophes. Overall, however, both 4Q184 and 4Q525 2+3 2.1–6 fit well into biblical conventions, which typically contain two to three lines.[1244] The only exception is 4Q525 strophe 1 (4Q525 2+3 2.1–3), which contains four lines.[1245] This discrepancy is accounted for by the list of beatitudes that is present in this strophe.

The strophic structure in the *Hodayot*, in contrast to 4Q184 and 4Q525 2+3 2.1–6, is less formalized and structured. Similar to biblical poetry, the most popular strophe consists of two bicolon lines; however, this is not the vast majority by any means. Out of the total eighty-six strophes examined, fifteen (roughly 19%) were constructed this way. Overall, a complex picture develops concerning the various strophic structures which exist in the *Hodayot*. Strophes can contain up to eight lines and frequently contain more than three. The strophe in the *Hodayot* is typically much longer than in 4Q184, 4Q525 2+3 2.1–6 and biblical poetry. Additionally, the structure of the strophe is much more complex, containing a variety of combinations of bicolon and tricolon lines. This contrasts most starkly with 4Q184, which displays an incredible amount of consistency of number of lines per strophe.[1246]

---

[1243] See §§5.7.2 and 5.14.2.
[1244] See §§5.7.1 and 5.14.1.
[1245] This is not entirely certain, however, because the beginning of the strophe is reconstructed. See §§5.10.1 and 5.12.1.
[1246] See §5.7.2.

## 6.5 LITERARY CHARACTERISTICS

This section synthesizes the important characteristics of 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot*. Firstly, I discuss the frequency of certain morphemes such as prose elements, conjunctions and prepositions, in sapiential (4Q184 and 4Q525) and hymnic (*Hodayot*) poetry in the Dead Sea Scrolls. Secondly, I consider the various aspects of *ampleur* of expression. Lastly, the concepts of perceptibility, ambiguity and disambiguation are examined as they relate to parallelism and structure in 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot*.

### 6.5.1 MORPHEMIC FREQUENCY

The poetry of 4Q184 and 4Q525 2+3 2.1–6 is closely aligned with biblical poetry in its reduced use of certain grammatical units that occur with greater frequency in biblical prose.[1247] The absence of the definite article, את and אשר in 4Q184 1–17 and their significant reduction in 4Q525 vis-à-vis biblical narrative contribute to a terse, balanced parallelism similar to the poetry of Proverbs.[1248] Furthermore, there is also a limited use of independent personal pronouns, which only occur twice in 4Q184 and are absent from 4Q525 2+3 2.1–6.[1249] Turning to the *Hodayot*, one notes the similar tendency to employ a reduced amount of את and the definite article compared to biblical prose; however, there is an increased use of אשר compared to biblical poetry. Additionally, the poetry of the *Hodayot* employs more prose elements than 4Q184 and 4Q525.[1250]

[1247] See §§1.7.1, 1.7.2, and 2.8.

[1248] The direct object marker את does not occur in 4Q184 or 4Q525 2+3 2.1–6. However, it should be noted that it does occur elsewhere in 4Q525 (cf. 4Q525 14 2.23). This is the only occurrence.

[1249] The two occurrences are in 1) strophe 5, line 1, והֹיְאה ראשׁית כֹּוֹל דרכֵּי עול and 2) strophe 8, line 1, אֹ[י]והֹ במסתרים תארוב.

[1250] 4Q525's use of the definite article is an exception. Note, however, that this comparison is with 4Q525 as a whole rather than 4Q525 2+3 2.1–6. It is also significant that 4Q525's use of אשר surpasses Proverbs and is similar to the frequency of occurrence in Psalms. One would expect a usage comparable to Proverbs because the style of 4Q525 has been influenced by Proverbs.

**Table 247: Prose Elements in 1QH[a], 4Q184 1–17 and 4Q525**

| | Definite Article | Relative Pronoun אשר | Direct Object Marker |
|---|---|---|---|
| Torah[1251] | 8.13% | 1.68% | 3.69% |
| Psalms | 2.98% | 0.4% | 0.58% |
| Proverbs | 2.07% | 0.13% | 0.23% |
| 1QH[a] | 0.85% | 0.5% | 0.17% |
| 4Q184 1–17 | 0.00% | 0.00% | 0.00% |
| 4Q525 | 1.2% | 0.42% | 0.08% |

Alongside the tendency to imitate the terse character of biblical poetry, 4Q184, 4Q525 and the *Hodayot* also contain an increased use of conjunctions and prepositions compared to biblical poetry, which markedly distinguishes their style. Biblical poetry tends to juxtapose cola without using subordinating or coordinating conjunctions. However, in contrast to this paratactic style, the *waw* conjunction is found frequently throughout 4Q184, 4Q525 and 1QH[a].[1252] They often function to demarcate cola and lines in all three compositions.

**Table 248: Conjunction and Preposition Usage in 1QH[a], 4Q184 1–17 and 4Q525**

| | Prepositions | Independent Personal Pronouns | *waw* Conjunctions |
|---|---|---|---|
| Torah | 14.86% | 1.23% | 12.14% |
| Psalms | 16.6% | 1.17% | 7.82% |
| Proverbs | 13.16% | 0.76% | 9.51% |
| 1QH[a] | 19.58% | 1.52% | 12.24%[1253] |
| 4Q184 1–17 | 16.5% | 0.75% | 11.6% |
| 4Q525 2+3 2.1–5 | 17.44%[1254] | 0.00% | 13.95%[1255] |

[1251] For more precise information regarding the method of statistical analysis see, Appendix C.
[1252] Concerning the decreased use of the *waw* conjunction in biblical poetry vis-à-vis biblical prose see §1.7.2 and §2.8.
[1253] When one factors in other conjunctions into this analysis the discrepancy between 1QH[a] and 4Q184 1–17/4Q525 is increased. For example, if one adds כי into the analysis (along with the *waw* conjunction) the results are: 1QH[a] (13.98%), 4Q184 1–17 (12.03%), and 4Q525 (11.75%). Overall, there is a significant increase in conjunction usage in the *Hodayot* compared to both 4Q184 1–17 and 4Q525.
[1254] 16.39% in 4Q525 as a whole.
[1255] 11.33% in 4Q525 as a whole.

Overall, the difference in the use of prepositions in 4Q184 and 4Q525 2+3 2.1–6 vis-à-vis Proverbs is both quantitative and qualitative. Prepositions are employed in a distinctive manner. A. Schoors has shown that 4Q184, for example, tends to use direct government (between the verb and its indirect or direct object) in instances where the use of the preposition is possible.[1256] In other words, there are places in 4Q184 where one would expect a preposition but does not find one. This reduces the amount of prepositional usage in 4Q184 and, as E. Tigchelaar suggests, may point to a stylistic feature of 4Q184.[1257] Despite this fact, overall, prepositional usage in 4Q184 and 4Q525 is still higher than in Proverbs.

In light of this tendency in 4Q184 to omit a preposition where the object immediately follows the verb, it is striking how many prepositions are used in the poem. They often play an important role within the parallelism. They are also elliptically employed in successive cola. Additionally, the same preposition is oftentimes repeated in parallel cola in both 4Q184 and 4Q525 2+3 2.1–6. In my estimation, this feature, taken together with the unexpected absence of prepositions elsewhere, suggests that prepositional usage is not haphazard or a reflection of poor style. I propose that the increased use of prepositions and *waw* conjunctions within lines containing terse, balanced parallelism is a general stylistic feature of the sapiential poetry in the Dead Sea Scrolls. It is evidence that, although biblical conventions influence the poetry of 4Q184 and 4Q525 2+3 2.1–6, later innovations in language and poetry also shape their characteristics.

Turning to the *Hodayot*, one can note a significant increase in the use of conjunctions compared to the Psalms. The frequency of conjunction usage rivals biblical narrative. Concerning prepositions, similar to 4Q184 and 4Q525, prepositions in the *Hodayot* form parallelisms between cola and are elliptically employed. The prevalence of prepositions in the *Hodayot* contributes to its increased verbosity compared to biblical poetry, 4Q525 and 4Q184. Overall, 1QH[a], compared to 4Q184 1–17 and 4Q525, exhibits a higher frequency of occurrence

[1256] See §5.3.3. E. Tigchelaar agrees with A. Schoors' assessment, adding that this is true in most cases when the object immediately follows the verb. See, E. Tigchelaar, "Assessing the Poetical Character of The Wiles of the Wicked Woman (4Q184)," (paper presented at the International Conference of Ancient Jewish Texts and the 'Literary,' Antwerp, Institute of Jewish Studies, 13–14 March 2012), 5; A. Schoors, "The Language of the Qumran Sapiential Works," in *The Wisdom Texts from Qumran and the Development of Sapiential Thought* (BETL 159; eds. C. Hempel, A. Lange, and H. Lichtenberger; Leuven: Peeters, 2002), 75–76.
[1257] See §5.3.3.

for prepositions, conjunctions (the *waw* conjunction and כי), relative pronouns (אשר), the direct object marker (את), independent personal pronouns and the negative particle (אין).

It is difficult to ascertain if the increased use of conjunctions and prepositions in 4Q184, 4Q525 and the *Hodayot* is a stylistic device or whether it should be traced to the diachronic evolution of language.[1258] I have proposed that the increased use of prepositions and conjunctions is a general characteristic of poetry in the Dead Sea Scrolls. Furthermore, the elevated use of specific morphemes[1259] in the *Hodayot* compared to 4Q184 and 4Q525 is reflective of the increased verbosity of hymnic poetry in comparison to sapiential poetry. Sapiential poetry is primarily characterized by terseness and hymnic poetry exhibits *ampleur* of expression.

### 6.5.2 *AMPLEUR* AND TERSENESS

In this dissertation, I have stressed how the poetry of 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot* are both conventional and innovative. I have categorized these innovations under the broad term *ampleur*. The increased use of tricolon lines and lists, the prevalence of parallelism and ellipsis across lines, the increased frequency of certain morphemes, repetition, longer colon length, the prominence of verbose, unbalanced cola, and the wide diversity of strophic constructions, are all examples of *ampleur* of expression. Furthermore, I have argued that all of these innovations are present in the *Hodayot* but only some are present in 4Q184 and 4Q525 2+3 2.1–6.

The most creative aspect of the hymnic and sapiential poetry discussed is the combination of one or more of these elements of *ampleur* with poetic style more typical of the Psalms or Proverbs. I have proposed that it is not *ampleur* in and of itself that makes the poetry of 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot* rich. I have suggested, rather, that it is the juxtaposition of these innovative forms of poetry with more conventional forms of poetic expression. This creates a bold, ingenious, and highly creative amalgam of innovation and convention—terseness juxtaposed with verbosity.

[1258] See §4.7.2.

[1259] I.e., prepositions, conjunctions, relative pronouns, direct object markers, independent personal pronouns, and the negative particle אין.

### 6.5.3 PERCEPTIBILITY

Another feature of the parallelism of these texts that I stress in the previous analysis is the concept of perceptibility; particularly, I suggest that the decreased perceptibility of parallelism in the *Hodayot* has led to pejorative assessments of its style. Firstly, I propose that the longer lines of the *Hodayot* decrease the proximity of parallelisms and increase the amount of intervening material. Secondly, I contend that there is an increased incongruence between semantic and grammatical forms of parallelism, as well as between surface and deep structure, in the *Hodayot* compared to biblical poetry in the Psalms. These two characteristics of the *Hodayot*'s poetry give the impression that there is less parallelism. This leads to assessments that it is poor poetry. Overall, I suggest that there is not less parallelism; rather, parallelism is less perceptible.[1260]

### 6.5.4 AMBIGUITY AND DISAMBIGUATION

In this section, I briefly discuss two ramifications of pervasive parallelism: ambiguity and disambiguation as they relate to competing structures.[1261] The poetic analysis of this dissertation has shown that 4Q525 2+3 2.1–6, 4Q184 and the *Hodayot* are characterized by *pervasive parallelism*. Parallel lines or terms are interpreted in terms of one another. Parallelism causes the reader to search for a connection in meaning between parallel words or cola—one word or colon disambiguates the meaning of its partner. However, reading one word or colon in terms of another often also adds an element of ambiguity. The meaning of one word or colon may seem clear until it is juxtaposed with an ostensibly opposed meaning. These two ramifications of pervasive parallelism—ambiguity and disambiguation—are prominent in 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot*.

The coexistence of both ambiguity and disambiguation in 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot* problematizes their poetic structure. The previous analysis has proposed structural divisions, which are often demarcated by parallelisms. Parallelisms in 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot* delimit and associate cola forming ascending levels of structure: colon, line and strophe. In 4Q184 and 4Q525 2+3 2.1–6 these multiple forms of linguistic equivalency create a fundamentally binary structure: most lines in 4Q184 and 4Q525 2+3 2.1–6 are bicola and two

[1260] For discussion of the concept of "perceptibility," see A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 1985), 132–35. Concerning the decreased perceptibility of parallelism in the *Hodayot*, see §4.7.5. This decreased perceptibility is a result of proximity, incongruence between surface and deep structures, and the lack of agreement between multiple aspects of parallelism.

[1261] For a discussion of these terms, see Berlin, *Dynamics of Biblical Parallelism*, 96–102.

forms of strophic structures predominate.[1262] In the *Hodayot* the structures, in contradistinction, are more diverse.

On account of ambiguity and disambiguation, however, parallelism—and henceforth structure—is not *always* clear. Parallelism often takes places across perceived boundaries that create competing structures. It must be emphasized that pervasive parallelism, in some specific instances, also ambiguates textual structure. The previous analysis has argued for one particular colic, line and strophic division. In the majority of instances the poetic structure is delineated by parallelism; however, similar to biblical poetry, in some cases 4Q184, 4Q525 2+3 2.1–6 and the *Hodayot* exhibit ambiguous or competing structures. In these cases, pervasive parallelism obfuscates poetic structure, and other factors—such as semantics or grammatical markers—offer the guidelines for structure. A good example of this is strophe 5 in 4Q184 (4Q184 7–9), which I showed could be arranged in a variety of manners.[1263] I have stressed throughout this dissertation that parallelism is a structuring agent. It would be far too simplistic, however, to not also mention that pervasive parallelism can, in some cases, add ambiguity.

## 6.6 SAPIENTIAL POETRY

I have proposed that there are sapiential and hymnic sub-genres of poetry found in the Dead Sea Scrolls. Currently, there is no consensus, as well as a paucity of discussion, concerning what constitutes sapiential or hymnic poetry in the Dead Sea Scrolls. My suggestions must be tentative because this dissertation has only investigated a small cross section of these sub-genres in the Dead Sea Scrolls. The following analysis, nevertheless, attempts to define the broader phenomena of sapiential and hymnic poetry through the lens of 4Q184, 4Q525 2+3 2.1–7 and the *Hodayot*.

Sapiential poetry is primarily characterized by its didactic tone and focus on wisdom.[1264] Similar to the genre of sapiential literature in the Hebrew Bible, the sub-genre of sapiential poetry is delineated by both its poetic content and form. I have focused on literary form in this dissertation. I propose that there are certain formal features of the sub-genre, which are

[1262] See § 5.7 and §5.14.

[1263] See §5.5.5.

[1264] Crenshaw's definition of wisdom reflects this breadth. He states that "wisdom comprises self-evident intuitions about mastering life for human betterment, gropings [*sic*!] after life's secrets with regard to innocent suffering, grappling with finitude, and quest for truth concealed in the created order and manifested in a feminine persona." J. Crenshaw, *Old Testament Wisdom: An Introduction* (Louisville: John Knox Press, 1998), 11.

displayed in both 4Q184 and 4Q525 2+3 2.1–6. The didactic and eudemonistic orientation of sapiential literature is especially suited to aphoristic speech. With this in mind, the primary literary characteristic of sapiential poetry is terseness.

Additionally, sapiential poetry is often influenced by and modeled on biblical wisdom texts such as Proverbs. Biblical wisdom literature endows sapiential texts in the Dead Sea Scrolls with conventional forms of poetic expression. 4Q184 and 4Q525 2+3 2.1–6 are both predominated by terse, balanced parallelism. The reduced presence of prose elements, the dominance of bicolon lines, and the regular demarcation of strophes are all conventional aspects of sapiential poetry as reflected in 4Q184 and 4Q525 2+3 2.1–6.

Sapiential poetry in the Dead Sea Scrolls is also influenced by innovations in poetry and developments in the Hebrew language. Alongside of the terseness of sapiential poetry, one also encounters various features which I have categorized as *ampleur* of expression. Sapiential poetry in the Dead Sea Scrolls, in contradistinction to biblical wisdom texts, contains an increased use of listing. Furthermore, in contrast to the paratactic style of biblical wisdom texts, the *waw* conjunction is consistently used throughout 4Q184 and 4Q525 2+3 2.1–6. Parallelism frequently takes place across perceived line and strophic boundaries. Repetition is a prominent poetic device which thematically and structurally organizes 4Q184 and 4Q525 2+3 2.1–6. All of these features distinguish the poetry of 4Q184 and 4Q525 2+3 2.1–6 from Proverbs.

This dissertation is, in a broad sense, an effort to understand and articulate a description of sapiential poetry. I propose that one characteristic of this sub-genre is a disproportionate mélange of convention and innovation: sapiential poetry primarily exhibits traditional forms of poetic expression displayed by Proverbs.[1265] Alongside this tendency to imitate convention, however, sapiential poetry displays innovative characteristics. Whether 4Q184 and 4Q525 contain the most essential characteristic elements shared by sapiential poetry in the Dead Sea Scrolls is a question that will require further research. I can only offer tentative proposals here. I am presenting a set of characteristic elements, from the perspective of literary form, which can be compared to other examples of sapiential poetry in the Dead Sea Scrolls.

[1265] It is disproportionate because sapiential poetry is primarily conventional, but it also exhibits some innovations. I will discuss these below.

**Table 249: Characteristic Elements of Sapiential Poetry**

| | Characteristic | Innovation | Convention |
|---|---|---|---|
| 1 | Terseness | | X |
| 2 | Frequent Listing | X | |
| 3 | Frequent Ellipsis within Lines | | X |
| 4 | Increased Ellipsis across Lines and Strophes | X | |
| 5 | Repetition | X | |
| 6 | Primarily Binary Structure | | X |
| 7 | Short Cola (3–4 words) | | X |
| 8 | Consistent Colic Demarcation | X | |
| 9 | Increased Use of Prepositions and Conjunctions | X | |
| 10 | Strophic Demarcation by Topic, Parallelism and Markers | | X |
| 11 | Frequent Parallelism across Lines | X | |

### 6.6.1 4Q184 AND 4Q525

E. Tigchelaar has argued that 4Q184 and 4Q525 display many striking similarities in vocabulary, style and topics. The analysis of the poetic devices, structure and characteristics of 4Q184 and 4Q525 2+3 2.1–6 also evinces commonalities between these two compositions. It should be emphasized, however, that this dissertation did not consider all of 4Q525. The observations below concerning similarities between 4Q184 and 4Q525, therefore, apply only to 4Q525 2+3 2.1–6. Firstly, 4Q184 and 4Q525 2+3 2.1–6 both exhibit an increased use of the poetic device of listing compared to Proverbs. Listing also involves a semantic chain-of-thought in both compositions. Secondly, they both consistently employ the *waw* conjunction at the beginning of cola. Thirdly, both MSS consist primarily of bicolon lines and the average line length is similar. Fourthly, parallelism across lines often takes place, forming strophic boundaries. The strophic structure is also similar: both MSS usually contains strophes with two to three lines. Fifthly, I have suggested that parallelism across strophic boundaries may also form stanzas. Sixthly, repetition is used for thematic organization. Lastly, there is a similarity in their use of conjunctions and prepositions. All of these similarities in poetic devices and structure are evidence that these two compositions share a similar literary style.

There are some poetic devices which are found only in 4Q184 and are conspicuously absent from 4Q525 2+3 2.1–6. For example, there is no ellipsis in 4Q525 2+3 2.1–6 within lines and there are no anatomical or infinitive lists. Elsewhere in 4Q525, however, one does find anatomical lists (cf. 4Q525 14 2.11–12, 18–20, 26–28). Concerning ellipsis within lines, it is particularly difficult to ascertain the quantity of this type of ellipsis because of the fragmentary

nature of 4Q525. There are relatively few complete poetic lines. One also needs to take into account the specific features of beatitudes in 4Q525 2+3 2.1–6. Although clarification concerning the forms of beatitudes is still needed, third person imperfect forms predominate and infinitives are rarely used. I have proposed that there were different Semitic forms of beatitudes, and 4Q525 contains three of these forms.[1266] The differences between 4Q184 and 4Q525 2+3 2.1–6 could be due to the formal features of Semitic beatitudes. Overall, more analysis of 4Q525 as a whole needs to be done before firm conclusions can be made.

### 6.6.2 Oral and Aural Literature

This section offers some observations concerning the implications of this study of parallelism in sapiential poetry from Qumran. Particularly, I offer some suggestions concerning how the use of 4Q184 and 4Q525 affected its form of poetic expression. The following proposals are tentative on account of our lack of knowledge concerning the specific use of these texts. It should be underscored that we do not know how these texts were used or if they were appropriated by the Yaḥad. That being said, there are some features of the parallelism and poetry of 4Q184 and 4Q525 2+3 2.1–6 that can help us better understand their use within the Qumran community. In order to explore their use, I now turn to a brief inquiry into orality. The oral and aural nature of sapiential poetry sheds light on its techniques, structure and characteristics.

Oral literature is a broad term and is used in a variety of manners. I am using the definition of oral literature derived from linguistic anthropology: it is literature that is composed, transmitted or performed orally.[1267] Its performance can take a variety of forms, from instruction to actualization in behavior, worship or liturgy. As R. Finnegan—a linguistic anthropologist—has pointed out, this broad definition of oral literature is problematic because it overlaps to a large extent with written literature.[1268] This should not be surprising because there is no dichotomy between oral and written or between orality and literacy.

Turning to the Yaḥad, it is clear that the Qumran community was "deeply engaged in the oral-performative transmission of written texts and shared a rich tradition of orally mediated

[1266] See §5.11.1.

[1267] R. Finnegan, *Oral Poetry: Its Nature, Significance and Social Context* (Cambridge: Cambridge University Press, 1977), 20–23; idem, *The Oral and Beyond* (Chicago: The University of Chicago Press, 2007), 77–134, 143–48.

[1268] Finnegan, *Oral Poetry*, 20–24.

understandings of such texts."[1269] Moreover, the actualization of the written and the oral in the Yaḥad took the form of concrete behavioral norms, which indicated full participation in the community.[1270] Literature was "orally delivered and orally and aurally received [and] transmitted through teachers in a public setting of oral instruction."[1271] The oral nature of the Dead Sea Scrolls is often overlooked when trying to discern the use of specific texts. The Yaḥad copied and produced written texts; however, we must not forget that the Qumran community defined itself, taught its precepts and worshiped through oral discourse. It has been emphasized in linguistic anthropology that literacy and orality are not mutually exclusive categories.[1272] On the contrary, there is often continuity between oral and written literature.[1273]

This aspect of the Qumran community has been masterfully elucidated by C. Newsom. She has shown how the Qumran community shaped its own identity through discourse.[1274] Speech was a "required activity of every member and the essential activities that gave the Qumran community its identity are almost all associated with language."[1275] The community was "constituted and maintained through speech acts": oaths, periodic examinations, instruction, study, prayer, blessing and worship were oral and aural.[1276] This "rich verbal culture" of the Qumran community is evident in "the creation of numerous compositions in familiar and in novel genres."[1277]

I would like to briefly consider one passage from a Qumran sectarian text that demonstrates the importance of speech for the Yaḥad.

> And in the place in which the Ten assemble there should not be missing a man to interpret the law day and night, always, each man relieving his fellow. And the Many shall be on watch together for a third of each night of the year in order to read the book, explain the regulation, and bless together. This is the Rule for the session of the Many. Each one by his rank: The priests will sit down first, the

[1269] M. Jaffee, *Torah in the Mouth: Writing and Oral Tradition in Palestinian Judaism 200 BCE–400 CE* (Oxford: Oxford University Press, 2001), 32. I offer my evidence for this assertion below. See also D. Carr, *Writing on the Tablet of the Heart: Origins of Scripture and Literature* (Oxford: Oxford University Press, 2005), 215–40; S. Niditch, *Oral World and Written Word: Ancient Israelite Literature* (Louisville: Westminster John Knox Press, 1966), 108–29.
[1270] Jaffee, *Torah in the Mouth*, 32.
[1271] Jaffee, *Torah in the Mouth*, 32.
[1272] Finnegan, *Oral and Beyond*, 77–132. Jaffee states concerning orality and the Yaḥad that "the existence of an oral-literary tradition does not require an absence of literacy or writing" (*Torah in the Mouth*, 8).
[1273] Finnegan, *Oral Poetry*, 24.
[1274] Newsom, *Symbolic Space*, 1–21.
[1275] Newsom, *Symbolic Space*, xi.
[1276] Newsom, *Symbolic Space*, xi–xii.
[1277] Newsom, *Symbolic Space*, xii.

> elders next and the remainder of all the people will sit down in order of rank. And following the same system they shall be questioned with regard to the judgment, the council and any matter referred to the Many, so that each can impart his wisdom to the council of the Community (1QS 6:6–10; cf. 1QSa 1:3–8; CD 13:2–3).[1278]

This passage from the Community Rule prescribes recitation of the book and exposition of the ruling.[1279] It is not entirely clear what the "ruling" is, but some have argued that it refers to "a separate authoritative body of written texts related to, but separate from, the laws encoded in the Torah."[1280] 1QS describes that both the book and the ruling (regulation), whatever they may be, were delivered orally and received aurally.[1281] It describes a nightly study-watch group established by the Many comprised of reading, exposition and benediction.[1282] Furthermore, the "conjunction of public study and benedictions suggest that this was a liturgical activity"( cf. 1QS 9:3–5).[1283] Overall, this passage demonstrates the centrality of orality and discourse in the Yaḥad for the formation of identity.

#### 6.6.2.1 Oral-Written Environment and Memorization

There are many facets of the Scrolls which show a mixed oral and written environment. For example, there is evidence that the memorization and recitation of written texts occurred in the Qumran community. D. Carr's work has stressed, for example, that "written material was supplemented with memorized material from other loci."[1284] He suggests that the character of para-biblical Pentateuchal MSS in the Dead Sea Scrolls may have been the product of this environment.[1285] Carr also argues that some biblical quotations appear to be variant versions of a memorized tradition.[1286] He is quick to also point out, however, that most "Torah scrolls were probably produced through visual copying or dictation from a visually read scroll."[1287]

---

[1278] F. García Martínez, *The Dead Sea Scrolls Translated: The Qumran Texts in English* (trans. W. Watson; Leiden: Brill, 1996), 9–10.
[1279] Jaffee, *Torah in the Mouth*, 36.
[1280] Jaffee, *Torah in the Mouth*, 36.
[1281] A. Leaney, *The Rule of Qumran and Its Meaning: Introduction, Translation and Commentary* (Philadelphia: Westminster, 1966), 224–25; Jaffee, *Torah in the Mouth*, 37.
[1282] Jaffee, *Torah in the Mouth*, 34; Leaney, *Rule of Qumran*, 185.
[1283] Jaffee, *Torah in the Mouth*, 25; S. Fraade, "Interpretive Authority in the Studying Community at Qumran," *JJS* 44 (1993): 63–64.
[1284] Carr, *Tablet of the Heart*, 230.
[1285] Carr, *Tablet of the Heart*, 230.
[1286] Carr, *Tablet of the Heart*, 230.
[1287] Carr, *Tablet of the Heart*, 230. The nature of scribal errors shows this. See also E. Tov, *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert* (STDJ 54; Leiden: Brill, 2004), 18, 24–28.

One by-product of this oral-written environment is the prominence of memorization (cf. 4Q436 1 1.4–8). Vast amounts of texts, by today's standards, were memorized by some members of the Yaḥad. From the perspectives of scribes, this is demonstrated in interwoven quotations of biblical passages.[1288] M. Jaffee has astutely pointed out that the form of the scrolls themselves necessitated approximate memorization for their practical use. The most "effective use of the scroll for information retrieval was available only to people—scribes themselves or others closely associated with textual performance—who were so familiar with the text that they would know more or less where in the scroll to find what they needed."[1289] Thus, those who would be able to use the scroll best for informational purposes were "those who already knew its contents through approximate memorization."[1290]

However, memorization was not limited to the scribal or priestly classes within the Yaḥad. Everyone in the Qumran community memorized and recited texts as a part of their education and enculturation. Even the lower echelons of the sociological stratification, such as women and children, were required to aurally receive the regulations of the covenant.[1291]

> When they come, they shall assemble all those who come, including children and women, and they shall read into their ears all the regulations of the covenant, and shall instruct them in all its precepts, so that they do not stray in their errors (1QSa 1.3–5).[1292]

This passage emphasizes the aural nature of instruction with the phrase "read into their ears." It also alludes to oral recitation for the purpose of memorization. This passage also shows that reading books "was commonly connected to ritualized, public ceremonies."[1293] Books were "a commodity that was heard and reading was the activity of declaiming a text before an audience in a social performance."[1294] I discuss the performative aspect of oral texts below.

---

[1288] Carr, *Tablet of the Heart*, 230.
[1289] Jaffee, *Torah in the Mouth*, 17.
[1290] Jaffee, *Torah in the Mouth*, 17.
[1291] Carr, *Tablet of the Heart*, 219.
[1292] 1QSa was the oldest congregational rule of the Qumran community, which was eventually replaced by other documents. See H. Stegemann, *The Library of Qumran* (Grand Rapids: Eerdmans, 1998), 113–15. Its openness to "all the congregation of Israel may point to an earlier date when some of the rules in 1QS were already in place, but before the Qumran community has developed the sectarian mentality that is evidenced in 1QS." G. Nickelsburg, *Jewish Literature between the Bible and the Mishnah* (2nd edition; Minneapolis: Fortress Press, 2005), 151.
[1293] Jaffee, *Torah in the Mouth*, 17.
[1294] Jaffee, *Torah in the Mouth*, 17. See also S. Talmon, "Oral Tradition and Written Transmission, or the Heard and the Seen Word in Judaism of the Second Temple Period," in *Jesus and the Oral Gospel Tradition* (ed. H. Wansbrough; Sheffield: Sheffield Academic Press, 1991), 122–58.

Overall, I would like to stress that the Yaḥad was a mixed oral and written environment which practiced recitation and memorization of texts.

### 6.6.2.2 Characteristics of Oral Literature

Now that I have described the mixed oral-written environment of the Qumran community, I turn to some characteristics of oral literature as they relate to the study of poetry in this dissertation. Although establishing a clear and firm methodology for recognizing and analyzing the oral aspects of *biblical poetry* has arrived at an impasse, there has been much work done in linguistic anthropology on oral poetry.[1295] Linguistic anthropologists have discovered that one of the main characteristics of much oral poetry is repetition in its various manifestations.[1296] In particular, parallelism is prominent.[1297] Finnegan states that "repetition in some form is a characteristic of oral poetic style: repetition of phrases, lines or verses; the use of parallelisms; recurrent formulae—these are common in oral poetry."[1298]

This observation concerning repetition and oral poetry is relevant to the discussion of this dissertation, which investigated the techniques, structure and characteristics of poetry in the Dead Sea Scrolls. Repetition and parallelism are both prominent poetic devices in 4Q184, 4Q525 and the *Hodayot*. Before I explore the relationship between orality and parallelism, I need to make a brief qualification concerning their relationship. It should be underscored that parallelism is one feature of oral texts; however, "it is not the distinctive sign of oral performance or oral composition."[1299] Parallelism, of course, occurs in both oral and written texts. It is impossible to envisage any precise formulation of oral poetry, which can be used as a yardstick to differentiate oral style.[1300] In other words, there is no touchstone or *sine qua non* of oral poetry.[1301]

---

[1295] W. Brown and J. Rankin, "Oral Poetry" in *Dictionary of the Old Testament Wisdom, Poetry & Writings* (Downers Grove: IVP Academic, 2008), 500; R. Coote, "The Application of Oral Theory to Biblical Hebrew Literature," *Semeia* 5 (1976): 51–64; G. Banti and F. Giannattasio, "Poetry," in *A Companion to Linguistic Anthropology* (ed. A. Duranti; Oxford: Blackwell, 2004), 290–316.

[1296] Finnegan, *Oral Poetry*, 126–133; Banti and Giannattasio, "Poetry," 298–306. See also Finnegan, *Oral and Beyond*, 77–133; D. Hymes, *In Vain I Tried to Tell You: Essays in Native American Ethnopoetics* (Philadelphia: University of Pennsylvania Press, 1981), 164–65, 176–77, 340–41.

[1297] Finnegan, *Oral Poetry*, 98–102, 128.

[1298] Finnegan, *Oral Poetry*, 129.

[1299] Finnegan, *Oral Poetry*, 131.

[1300] Finnegan, *Oral Poetry*, 131.

[1301] Finnegan, *Oral* Poetry, 133. It is difficult to establish what features of a text are influenced by or derived from its oral nature. This is further complicated because "even a text composed orally for the purpose of written

It is possible, nevertheless, to retrieve the "oral-literary registers," as reflected in "stylized diction, speech patterns, and rhetorical conventions."[1302] Two aspects which are *usually* prominent in oral poetry are *performance and repetition*.[1303] Furthermore, I propose that these aspects of oral poetry affected the form of poetic expression in hymnic and sapiential poetry from Qumran. As Jaffee highlights, "precisely because texts were composed under the assumption that they would be read in the setting of oral performance, their compositional styles drew deeply upon habits of speech and rhetorical traditions that had their living matrix in oral communication."[1304]

### 6.6.3 PARALLELISM AND PEDAGOGY

The following analysis suggests that the use of parallelism in sapiential and hymnic texts differed according to its primary function. This, in turn, affected the style of each of these different sub-genres of poetry in the Dead Sea Scrolls. Wisdom literature, as a whole, is a genre that is both oral and aural; furthermore, similar to the environment of the Yaḥad, speaking and writing coexist in sapiential literature. Wisdom literature often indicates an oral context of instruction. For example, in the book of Proverbs, there are numerous injunctions to give ear and pay attention, which "pertain best to a dramatic setting of oral counsel."[1305] The lectures in Proverbs 1–9 present themselves as spoken discourse.[1306] At the same time, however, wisdom literature also has a reading audience in mind.[1307] Proverbs also indicates that its instruction is recited and read (cf. Prov 22:30).

The mixed oral/written nature of Wisdom literature is due to its chiefly pedagogical function. Sapiential literature typically consists of lessons devoted to the formation of proper

---

preservation stands at an esthetic distance from the actual speech or oral communication" (Jaffee, *Torah in the Mouth*, 18).

[1302] Jaffee, *Torah in the Mouth*, 18. See also J. Foley, *The Theory of Oral Composition* (Bloomington: Indiana Press, 1995), 19–35.

[1303] Finnegan, *Oral Poetry*, 133.

[1304] Jaffee, *Torah in the Mouth*, 18. The notion that the form reflects the usage is a fundamental presupposition of form criticism. See R. Rendtorff, *The Old Testament: An Introduction* (Philadelphia: Fortress Press, 1986), 77–128; H. Gunkel, *An Introduction to the Psalms: The Genres of the Religious Lyric of Israel* (trans. J. Nogalski; Macon: Mercer University Press, 1998 [original publication 1933]),1–22. I am certainly not arguing here that either 4Q184 or 4Q525 were composed by the Qumran community. If these texts were appropriated by the Qumran community, then they were most likely spoken and heard.

[1305] M. Fox, *Proverbs 1–9: A New Translation with Introduction and Commentary* (AB 18A; New Haven: Yale University Press, 2000), 74.

[1306] Fox, *Proverbs 1–9*, 74.

[1307] Fox, *Proverbs 1–9*, 74–75.

behavior.[1308] A part of the pedagogical process is the internalization of instruction or memorization. Additionally, recitation also plays a crucial role in the pedagogical process. These aspects of pedagogy at Qumran are reflected in 4QBarkiNafshi (4Q436 1 1.4–8).

> You preserve your law before me, and your covenant is confirmed for me, and you strengthen upon my heart […] to walk in your paths. You govern my heart and you sharpen my inner organs so that I do not forget your laws.[…] your law, and you will open my inner organs and you will strengthen me so that I will follow your paths […] You will place my mouth like a sharpened sword; you have opened my tongue to the words of holiness; and you will place […] instruction, so that they do not meditate on the actions of the man whose lips are in the pit.[1309]

This text refers to the educational process of recitation and memorization of instruction, which is placed "on the mouth" and "in the heart." Collections of teachings were gathered together into books in Second Temple Judaism, which were "consulted repeatedly, memorized and internalized in the context of public instruction."[1310] Carr postulates that the paragraphing of some MSS in the Dead Sea Scrolls suggests their use in an oral-written environment of study and recitation.[1311] These paragraphs broke up the text into recitable and learnable units.[1312] It should be noted, though, that these units often contradicted one another in different scrolls.[1313] Deluxe editions of MSS, which were corrected copies, may have been used for recitation and education.[1314] Additionally, they could have served as reference works for those who had memorized the text.[1315]

#### 6.6.3.1 Pedagogical Parallelism

Pedagogy uses parallelism for different purposes than liturgy. The primary use of pedagogical parallelism is referential and mnemonic. Pedagogical parallelism, if I may borrow R. Jakobson's concept of the referential function of language, "orients the message toward the

[1308] Goff, *Discerning Wisdom*, 5; Crenshaw, *Old Testament Wisdom*, 65–66; J. Collins, "Wisdom Reconsidered, in Light of the Scrolls," *DSD* 4 (1997): 280–81; Fox, *Proverbs 1–9*, 309–18.
[1309] García Martínez, *Dead Sea Scrolls Translated*, 437. I made a few minor changes to his translation.
[1310] Jaffee, *Torah in the Mouth*, 16.
[1311] Carr, *Tablet of the Heart*, 231.
[1312] Carr, *Tablet of the Heart*, 231.
[1313] Tov, *Scribal Practices*, 150.
[1314] Carr, *Tablet of the Heart*, 231. Concerning deluxe editions of MSS, see Tov, *Scribal Practices*, 128.
[1315] Tov discusses the relationship between deluxe editions of MSS and later rabbinic prescriptions for corrected scrolls; however, he does not comment on the use of deluxe editions (*Scribal Practices*, 128).

referent or context—the person to object being discussed."[1316] Additionally, oral pedagogy will gravitate towards conventional and *repetitive expression* because these render concepts more immediately understandable and retainable.[1317] The repetition, however, cannot be simple reiteration of an identical content. The function of pedagogical parallelism is to provide a "balanced echo of something already said" in order to aid comprehension and memory.[1318] Thus, pedagogical parallelism provides a "method of repeatable language which is nevertheless able to alter its content to express diverse meanings."[1319] Overall, the repetition of concepts in pedagogical parallelism is a mnemonic "seconding" device.[1320]

#### 6.6.3.2 The Perceptibility of Parallelism

The pedagogical parallelism of sapiential poetry affected the form of its poetic expression. Pedagogical parallelism is by nature more perceptible than performative parallelism.[1321] This increased perceptibility of parallelism in sapiential poetry increases the effectiveness of the primary use of pedagogical parallelism (discussed above). In other words, the more perceptible the parallelism is, the better it is able to serve as a mnemonic device. The more perceptible the parallelism is, the better it is capable of helping the teacher accomplish his pedagogical goal of instruction. Pedagogical parallelism is, therefore, highly perceptible.

The increased perceptibility of parallelism in sapiential poetry is reflected in 1) surface and deep structure, 2) corresponding linguistic equivalencies and 3) proximity.[1322] Firstly, I propose that the parallelism of sapiential poetry, compared to hymnic poetry, often involves an increased congruence between the surface structure and deep structure.[1323] Secondly, pedagogical parallelism, in contrast to parallelism in hymnic poetry, typically contains a greater amount of corresponding aspects of linguistic equivalencies.[1324] Thirdly, pedagogical

---

[1316] R. Jakobson, "Closing Statement: Linguistics and Poetics," in *Style in Language* (ed. T. Sebeok; Boston: MIT Press, 1960), 350–56. See also L. Waugh, "The Poetic Function in the Theory of Roman Jakobson," *Poetics Today* 2 (1980): 57–82.
[1317] Finnegan, *Oral Poetry*, 129.
[1318] E. Havelock, *The Muse Learns to Write* (New Haven: Yale University Press, 1986), 73.
[1319] Havelock, *The Muse Learns to Write*, 71. See also R. Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985), 19; J. Kugel, *Idea of Biblical Poetry: Parallelism and its History* (Baltimore: The Johns Hopkins University Press, 1981), 49–58.
[1320] Kugel, *Idea of Biblical Parallelism*, 59.
[1321] I discuss performative parallelism below. See §6.6.3.1.
[1322] Berlin, *Dynamics of Biblical Parallelism*, 131–34. Berlin discusses all three of these concepts.
[1323] I discuss performative parallelism in hymnic poetry below. See §6.7.3.2.
[1324] The aspects of linguistic equivalency are grammatic, semantic, lexical and phonologic. See §1.3 and §2.3.4. For example, pedagogical parallelism typically contains a greater correspondence between the grammatical and

parallelism, in comparison to parallelism in hymnic poetry, typically contains less intervening material between parallel words or phrases.

All of these aspects increase the perceptibility of pedagogical parallelism and affect the form of poetic expression in sapiential poetry. For example, the reduction of intervening material between linguistic equivalencies (i.e., proximity) is associated with *shorter cola and lines*. Sapiential poetry contains short lines with a limited use of conjunctions, prepositions, relative pronouns and direct objects markers. Furthermore, congruence of linguistic equivalencies is suited to *terse and balanced poetic expression*. In other words, corresponding forms of grammatical and semantic parallelisms are more easily achieved in terse and balanced poetic expression (sapiential poetry) than in verbose, unbalanced expression (hymnic poetry). Overall, the differing types of poetry in the sapiential and hymnic works of the Dead Sea Scrolls are not solely due to different compositional styles; additionally, the form of poetic expression is also influenced by the overall use of each of these different types of poetry.

#### 6.6.3.3 Mnemonic Function of Word Pairs

It is an axiom of form criticism that we can discern the use of literature from its form. Another example of the form of sapiential poetry, which is a corollary of its use, is word pairs—lexical parallelism. Lexical parallelism in sapiential poetry is more densely clustered and prevalent than in hymnic poetry. This formal feature of sapiential poetry is due to the mnemonic function of word pairs in pedagogical parallelism. This is an important aspect of the use of word pairs that has been overlooked by those criticizing the incorrect association of word pairs with oral composition of Hebrew poetry.[1325]

Berlin appropriated psycholinguistic theory and applied it to word pairs in biblical poetry and dismantled many of the preconceptions about how words pairs work. Word pairs, she concludes, are the result of normal linguistic association.[1326] There is, however, another implication that was not explored by Berlin. If these lexical parallelisms are normal associations made by competent speakers of language, then they are also normal associations that will be

---

semantic aspects of parallelisms than in performative parallelism. See below for discussion of performative parallelism.

[1325] See §2.5.3 and §2.6.

[1326] Berlin, *Dynamics of Biblical Parallelism*, 68. See §2.6.

*recalled* or generated by competent speakers.[1327] This is the fundamental hypothesis of word associations.

Psycholinguistic studies on word associations have argued that the "distributions of associations to individual stimuli are highly organized, and they are related to a whole array of psychological processes evident in attitudes, the structure of human language, and the use of human concepts."[1328] Thus, although the study of word associations in psycholinguistics undermines the theory of word pairs being used in oral composition, it also underscores their mnemonic value.[1329] Laws of associations in psycholinguistics have shown that a word will elicit very particular associations based on paradigmatic and syntagmatic rules.[1330] These associations include "clang responses" and the word itself.[1331] Lastly, words may evoke a number of different associations according to the semantic context.

Overall, the use of word pairs in pedagogical parallelism is a mnemonic device. This is the conclusion of S. Gevirtz's study of word pairs in oral poetry, which posits that word pairs primarily served a mnemonic function.[1332] This also explains another aspect of sapiential poetic expression: the prevalence of lexical parallelisms within and across lines. This is another example of how the use of sapiential poetry in the Dead Sea Scrolls affected its form. In conclusion, the formal features of sapiential poetry that shed light on its pedagogical use are: short compact lines, decreased use of certain grammatical units (see above), terseness of expression, balanced cola and abundant lexical parallelisms.

## 6.7 HYMNIC POETRY

Before I turn to the formal features of hymnic poetry, it is necessary to reflect briefly upon the terminology itself. What constitutes a hymn? The definition of a hymn is problematic because there are several different terms found within the texts of the Dead Sea Scrolls for

[1327] J. Deese, *The Structure of Associations in Language and Thought* (Baltimore: The Johns Hopkins Press, 1965), 272–73; Berlin, *Dynamics of Biblical Parallelism*, 69.
[1328] Deese, *Structure of Associations*, 160.
[1329] For a discussion of psycholinguist theory of word associations and fixed oral word pairs in Northwest Semitic poetry, see §2.5.3 and §2.6.
[1330] H. Clark, "Word Associations and Linguistic Theory," in *New Horizons in Linguistics* (ed. J. Lyons; Middlesex: Penguin, 1970), 271–86; Berlin, *Dynamics of Biblical Parallelism*, 72.
[1331] Berlin, *Dynamics of Biblical Parallelism*, 69. Clang responses are words that sound like or rhyme with the stimulus. The word dog, for example, would elicit hog, fog, log, cog, etc. There is no semantic connection between the words. It would also elicit itself (i.e., "dog"). See Clark, "Word Associations," 272–73.
[1332] S. Gevirtz, *Patterns in the Early Poetry of Israel* (SAOC 32; Chicago: Chicago University Press, 1963), 10.

psalms, prayers and hymns; furthermore, there is not a consistent or technical usage of terminology in the self-designations of the texts.[1333] Additionally, this dissertation has only considered one hymnic text—albeit, it is the major text associated with hymns in the Dead Sea Scrolls. Thus, it is difficult to ascertain the degree to which the *Hodayot* contain the most essential characteristic elements shared by hymnic poetry in the Dead Sea Scrolls. This is a question that requires further research. I can only offer tentative propositions here. For the purposes of this dissertation, a hymn is a liturgical text meant to be sung in a communal context. I discuss the various aspects of this definition below, as they relate to the use of the *Hodayot* collection, but for now, I turn to the formal features of this sub-genre in the Dead Sea Scrolls.

This dissertation has proposed that hymnic poetry is primarily characterized by *ampleur* of expression. Similar to the genre of psalms in Hebrew Bible, this sub-genre of poetry is delineated by both its content and poetic form. I have focused on literary form in this dissertation. Hymnic poetry is modeled on the biblical poetry found in the Psalms. In contrast to sapiential poetry, however, the *Hodayot* radically depart from their biblical mooring. I am proposing a set of characteristic elements, from the perspective of literary form, which can be compared to other hymnic texts in the Dead Sea Scrolls.

I have categorized these differences between the poetry of the Psalms and the *Hodayot* under the broad term *ampleur*. I have also argued that these differences should not be judged inferior upon the basis of their dissonance with biblical conventions. These differences are based on both the historical development of language and innovations in poetic expression. The poetry of the *Hodayot*, compared to the Psalms, contains an increased use of tricolon lines, prominent use of lists, prevalent parallelisms and ellipsis across lines, the marked increase of prepositions and *waw* conjunctions, repetition, longer colon length and wide diversity of strophic constructions.

The most creative aspect of the hymnic poetry discussed is the combination of one or more of these aspects of *ampleur* with a poetic style more typical of the Psalms. The *Hodayot* also often exhibit conventional poetic forms. For example, the *Hodayot* contain more bicolon lines than tricolon lines. Furthermore, there are many examples of short colon length, ellipsis within lines, consistent strophic constructions and terseness. I suggest, therefore, that it is not

[1333] E. Schuller, "The Use of Biblical Terms as Designations for non-Biblical Hymnic and Prayer Compositions," in *Biblical Perspectives: Early Use and Interpretation of the Bible in Light of the Dead Sea Scrolls* (STDJ 28; eds. M. Stone and E. Chazon; Leiden: Brill, 1998), 207–22.

*ampleur* alone that defines hymnic poetry. Rather, it is the juxtaposition of these innovative forms of poetry with more conventional forms of poetic expression; this mélange, moreover, is disproportionate: verbose unbalanced parallelism predominates.

**Table 250: Characteristic Elements of Hymnic Poetry**

| | Characteristic | Innovation | Convention |
|---|---|---|---|
| 1 | Increased Verbosity | X | |
| 2 | Frequent Listing | X | |
| 3 | Frequent Ellipsis within Lines | | X |
| 4 | Increased Ellipsis across Lines and Strophes | X | |
| 5 | Repetition | X | |
| 6 | Increased use of Tricolon Lines | X | |
| 7 | Long Cola (4–6 words) | X | |
| 8 | Increased Use of Prepositions and Conjunctions | X | |
| 9 | Strophic Demarcation by Topic, Parallelism and Markers | | X |
| 10 | Increased Diversity of Strophic Constructions | X | |
| 11 | Frequent Parallelism across Lines | X | |

### 6.7.1 LITURGY AT QUMRAN

This section offers some suggestions concerning what the form of hymnic poetry may be able to tell us about its use. In particular, I offer some suggestions concerning certain features of the *Hodayot*'s poetic expression, which can contribute to the ongoing discussion concerning their use. Overall, I suggest that the form of the *Hodayot* fits well within a setting of communal prayer or worship (i.e., liturgy). However, before I set forth some suggestions, it is prudent to first consider more broadly the liturgy of the Qumran community. Unfortunately, there is very little that is certain concerning our knowledge of the liturgy of the Yaḥad.[1334] I begin by describing what we do not know and then move on to some propositions concerning what we may be able to infer from the evidence.

Firstly, not all the prayer, hymns and psalms in the Dead Sea Scrolls were composed by the Yaḥad. This complicates the reconstruction of the liturgical practices at Qumran. Despite this, there has been "a tendency to assume that all these texts reflect the practice of prayer in the

[1334] E. Schuller, "Prayer, Hymnic, and Liturgical Texts from Qumran," in *The Community of the Renewed Covenant: The Notre Dame Symposium on the Dead Sea Scrolls* (Notre Dame: University of Notre Dame Press, 1994), 162–69.

specific community at Qumran."[1335] It is not certain, however, that the liturgical materials found at Qumran were used together for their liturgy.[1336] Secondly, some liturgical texts may reflect different moments in the Qumran community.[1337] Even if we are dealing with a liturgical corpus, we do not know how these liturgies were recited or joined together.[1338] In short, as J. Collins has summarized, "we do not know the liturgical schedule of the Yaḥad. Neither do we know exactly what texts were used, nor indeed whether all sectarian communities necessarily recited the same prayers at the same times."[1339]

Overall, there is broad agreement that there was liturgy at Qumran, but beyond this there are many uncertainties.[1340] One certainty is that communal prayer served a cultic function as a substitute for sacrifices (1QS 9:5).[1341] Another certainty is that liturgy functioned to define group ideology and identity.[1342] Lastly, there is broad agreement that there was a routinized communal liturgy of some form, which consisted of prayer, recitation and *possibly* singing. There is ongoing debate concerning whether this involved the singing of poetic hymns or the recitation of simple prose prayers.[1343]

#### 6.7.1.1 Classification of Liturgical Texts

Various collections of prayers in the Dead Sea Scrolls have been categorized according to both their function and genre.[1344] Overall, it is generally affirmed that Yaḥad "held numerous

[1335] J. Collins, "Prayer and the Meaning of Ritual in the Dead Sea Scrolls," in *Prayer and Poetry in the Dead Sea Scrolls and Related Literature* (STDJ 98; eds. J. Penner, K. Penner, and C. Wassen; Leiden: Brill, 2012), 73.
[1336] D. Falk, "The Contribution of the Qumran Scrolls to the Study of Ancient Jewish Liturgy," in *The Oxford Handbook of the Dead Sea Scrolls* (eds. T. Lim and J. Collins; Oxford: Oxford University Press, 2010), 638; R. Sarason, "Communal Prayer at Qumran and Among the Rabbis: Certainties and Uncertainties," in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 156.
[1337] Sarason, "Communal Prayer," 156; Collins, "Meaning of Ritual," 73.
[1338] Sarason, "Communal Prayer," 159.
[1339] Collins, "Meaning of Ritual," 74.
[1340] Schuller, "Liturgical Texts," 162–69.
[1341] Sarason, "Communal Prayer," 154; Collins, "Meaning of Ritual," 78–84.
[1342] Falk, "Ancient Jewish Liturgy," 636–39; R. Arnold, *The Social Role of Liturgy in the Religion of the Qumran Community* (STDJ 60; Leiden: Brill, 2006), 54–80; Newsom, *Symbolic Space*, 191–346.
[1343] Schuller argues that the references to songs, singing and music in the scrolls does not demonstrate that singing took place because it is uncertain if the language was metaphorical or technical. See E. Schuller, "Some Reflections on the Function and Use of Poetical Texts among the Dead Sea Scrolls," in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 173–89. She argues that the terminology for music is primarily a reuse of standard biblical phraseology, which has been interpreted metaphorically.
[1344] E. Chazon, "Psalms, Hymns, and Prayers," in *The Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:710–15; E. Schuller, "Prayer at

communal ceremonies on fixed occasions as well as on an ad hoc basis, as circumstances required."[1345] Although the diverse prayers in the Dead Sea Scrolls have their own distinctive structure, content and theological perspective and were composed by different circles at different times, "all share certain features that point to a public and communal *Sitz im Leben*, that is, to liturgical usage."[1346]

Some scholars have attempted to formulate criteria for liturgical texts. The consensus is that: 1) individual prayers are relatively short; 2) they contain set formulae, particularly at the opening and conclusion; 3) they employ rubrics or titles specifying when the prayers are to be recited, and sometimes by whom; 4) they utilize a dialogical element implying two or more voices; 5) they are formulated in the first person plural or second person imperative; and 6) their content is communal and/or cosmological (not individualistic and specific).[1347] Some poetic compositions contain these liturgical markers, such as *Praises for the Sabbath* (4Q504). Not all texts that are identified as liturgical, however, contain all of these features.[1348]

### 6.7.2 THE LITURGICAL NATURE OF THE *HODAYOT*

Before I turn to the question of how the form of the *Hodayot* reflects their liturgical usage, I should consider some common objections towards understanding this collection as liturgy. All objections are essentially related to form and content. I deal with these objections first, then I present some aspects of the *Hodayot* that point strongly to their liturgical usage.

#### 6.7.2.1 Objections Based on Form and Content

Some scholars do not consider the *Hodayot* to be liturgy because of their incongruence with certain criteria of liturgical works. E. Schuller, for example, states that the *Hodayot* exhibit a "collapse of psalmic forms, extended length of some compositions, the presence of elaborate and complex expressions, and irregular metric structure," which suggest that the *Hodayot* were primarily used for instructional context or private meditation.[1349] The rejection of the *Hodayot*

---

Qumran," in *Prayer from Tobit to Qumran* (eds. R. Egger-Wenzel and J. Corley; Berlin: Walter de Gruyter, 2004), 411–28.

[1345] Chazon, "Psalms, Hymns, and Prayers," 711.

[1346] Schuller, "Function and Use of Poetical Texts," 174.

[1347] Schuller, "Function and Use of Poetical Texts," 174.

[1348] Schuller, "Function and Use of Poetical Texts," 176.

[1349] H. Bardtke, "Considérations sur les cantiques de Qumrân," *RB* 63 (1956): 220–33. See also L. Schiffman, *Qumran and Jerusalem: Studies in the Dead Sea Scrolls and the History of Judaism* (Grand Rapids: Eerdmans, 2010), 59–60; G. Brooke, "Aspects of the Theological Significance of Prayer and Worship in the Qumran Scrolls,"

as liturgical is often based on criteria derived from form criticism of the Psalms.[1350] For example, B. Nitzan articulated that the *Hodayot*'s different poetic style (in comparison to the Psalter), concrete references to personal experiences and overloaded style all make it unsuitable for liturgical use.[1351] In contrast to the overloaded style of the *Hodayot*, Nitzan postulates that the liturgical prayers at Qumran contain a simple style and universal appeal.[1352] She concluded, therefore, that the *Hodayot* were "first and foremost the literary expression of a member of the sect."[1353]

Overall, judgments concerning the formal features of liturgy usually assume that there is an inherent prosodic difference between liturgical and non-liturgical works at Qumran; liturgical works display partial poetic features and are prose-like.[1354] This framework is problematic because it places poetry and liturgy at odds with one another. Judgment upon form that invokes comparisons to the Psalms fails to treat the liturgical aspects of the *Hodayot* on their own accord. Furthermore, although it is argued by some, it is by no means clear that the collections of the Psalms were used for the communal liturgy at Qumran, so similarity to biblical forms for use at Qumran may be irrelevant.[1355]

Other objections are principally related to the content of the *Hodayot*. Two blocks of material are commonly identified within the *Hodayot*: Hymns of the Teacher and Community Hymns. Teacher Hymns comprise the middle of the Cave 1 *Hodayot* MS (1QH[a] 9.1–19.5) and begin with the incipit אודכה אדוני כי.[1356] They employ "I" language, are associated with the founder of the Qumran community, and relate his experiences of suffering and redemption. The Community Hymns comprise the beginning and end of the Cave 1 *Hodayot* MS, and contain the

---

in *Prayer and Poetry in the Dead Sea Scrolls and Related Literature* (STDJ 98; eds. J. Penner, K. Penner, and C. Wassen; Leiden: Brill, 2012), 48.

[1350] Gunkel, *Introduction to Psalms*, 199–221; S. Mowinckel, *The Psalms in Israel's Worship* (2 vols.; trans. D. Ap-Thomas; Oxford: Basil Blackwell, 1962), 2:104–25. See also J. Collins, "Amazing Grace: The Transformation of the Thanksgiving Hymn at Qumran," in *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions* (SBLSymS 25; eds. H. Attridge and M. Fassler; Atlanta: Society of Biblical Literature, 2003), 77–85; B. Nitzan, *Qumran Prayer and Religious Poetry* (STDJ 12; Leiden: Brill, 1994), 321–65.

[1351] Falk, "Ancient Jewish Liturgy," 630; Nitzan, *Qumran Prayer*, 344–55. The prosody in the *Hodayot*, according to Nitzan, is "generally speaking more clumsy than biblical poetry, and burdened with theoretical statements which weigh upon the flow of the poetry" (*Qumran Prayer*, 345). She states elsewhere that "the poetry recited by the public must have a simple rhythm to be recited" (*Qumran Prayer*, 348).

[1352] Falk, "Ancient Jewish Liturgy," 630.

[1353] Nitzan, *Qumran Prayer*, 323.

[1354] Nitzan, *Qumran Prayer*, 345–48.

[1355] Schuller, "Function and Use of Poetical Texts," 183–88.

[1356] H. Stegemann, "The Number of Psalms in 1QHodayot[a] and Some of their Sections," in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 220–22.

incipit ברוך אתה amongst others.[1357] They employ "we" language, are less personal, and deal with more general concerns such as "human condition, communal affiliation, and soteriological confession."[1358] The "I" language of the Teacher Hymns, according to some scholars, seems to indicate private devotion more than a communal, liturgical setting. They are examples of "introspective religious poetry that expresses the deepest longings of a sectarian author, thought by many to be the Teacher of Righteousness."[1359]

Overall, the major formal basis for the division of these hymns is 1) the incipit and 2) the "I" and "we" language. This is problematic because "I" and "we" language is not consistent throughout the individual *Hodayot*. For example, the *Hodayah* examined in Chapter 4 changes from first person to third person to second person (1QH$^a$ 11.20–24). The incipits, likewise, are not consistent. In 1QH$^a$ 6.34, for example, there is the incipit אדוני ך[אוד], which takes place in a so-called Community Hymn.[1360] In 1QH$^a$ 19.6, we find אודכה אלי. In fact, the incipit, ברוך אתה, which is supposed to identify the Community Hymns, only occurs twice in the entire composition (cf. 1QH$^a$ 7.21; 17.38).

### 6.7.2.2 Liturgical Aspects of the Hodayot

There are aspects of the *Hodayot* that support their liturgical usage. As D. Falk has pointed out, for example, there are "rubrics associating hymns with the liturgical master—known as the Maskil—with times of prayer, and with intentions for both prayer and instruction, showing that these are not incompatible purposes."[1361] Falk is here referring to the presence of three incipits, which refer "to the Maskil" למשכיל (cf. 1QH$^a$ 5.12, 20.7, 25.34). One of these is quite intriguing and explicitly indicates a liturgical context: "[For the Instruc]tor, [th]anksgiving and prayer for prostrating oneself and supplicating continually at all times" (1QH$^a$ 20.7).[1362]

Other *Hodayot* refer to singing and praising, which is consonant with a liturgical usage. For example, 1QH$^a$ 19.26–29 describes communal worship with singing: "I will sing praises on the lyre of salvation and to the harp of jo[y] and the flute of praise without ceasing. Who among

[1357] Stegemann, "Number of Psalms," 220–32.
[1358] Schuller, "Liturgical Texts," 154–55.
[1359] Schiffman, *Qumran and Jerusalem*, 59.
[1360] Steggeman, "Number of Psalms," 221. Concerning the division of the Community and Teacher Hymns, see A. Harkins, "A New Proposal for Thinking about 1QH$^a$ Sixty Years after its Discovery," in *Qumran Cave 1 Revisited: Texts from Cave 1 Sixty Years after Their Discovery: Proceedings of the Sixth Meeting of the IOQS in Ljubljana* (STDJ 91; eds. D. Falk, S. Metso, D. Parry and E. Tigchelaar; Leiden: Brill, 2010), 131.
[1361] Falk, "Ancient Jewish Liturgy," 630.
[1362] Newsom, *DJD* 40, 259.

all your creatures is able to recount [and] your [wonders]. Your name shall be praised by every mouth for ever and ever. They shall bless you according to [their] insight [and the meek] shall declare together with a voice of rejoicing."[1363] It is also significant that the verb "I will sing" is a first person cohortative verb אזמרה (cf. also 1QH[a] 19.8, 26.9).

One of the features of the *Hodayot* that some point towards as evidence of their use as personal devotion is the absence of second person plural calls to praise (or second person plural speech in general).[1364] Two of the Cave 4 MSS of the *Hodayot*, however, contain "an extended series of imperative calls to praise," which are "conspicuously lacking in the *Hodayot* [from Cave 1]."[1365] 4Q427 7 1.13–18, for example, contains an explicit call to praise (this corresponds with 1QH[a] 25.35–26.10):

> Sing praise, O beloved ones, sing to the king of [glory, rejoice in the congre]gation of God, ring out joy in the tents of salvation, give praise in the [holy] habitation, [ex]tol together among the eternal hosts, ascribe greatness to our God and glory to our king. [Sanc]tify his name with strong lips and mighty tongue, raise up together your voice [at a]ll times, sound joyful music, rejoice with everlasting joy [un]ceasingly, worship in the common assembly.[1366]

Additionally, there may also be a few temporal expressions, which "serve to indicate the times to use these poems."[1367] Some scholars dismiss this extraordinary passage, however, as exceptional. For example, Collins states that "I am inclined to think that it shows the exceptional nature of this hymn. We cannot infer that the *Hodayot* as a whole was a liturgical collection."[1368] Schuller suggests that 4QH[a] and 4QH[c] have more liturgical features than the Cave 1 *Hodayot* MS.[1369]

The most convincing evidence of the *Hodayot's* liturgical use is mentioned in the above passage. The Maskil calls them to "extol together among the eternal hosts." D. Dimant and E. Chazon, amongst others, have shown that the *Hodayot*, along with various other texts from the

---

[1363] Newsom, *DJD* 40, 248.
[1364] Collins, "Amazing Grace," 81. Cf. Nitzan, *Qumran Prayer*, 323–24.
[1365] Collins, "Amazing Grace," 82; Schuller, "Function and Use of Poetical Texts," 179. 4QH[a] 7 1.13–18 and 4QH[e] 2 contain plural imperative calls to praise. 4QH[a] 7 2.14–21 and 8 1.6–12 contains second person plural addresses. See Schuller, "Function and Use of Poetical Texts," 177–83; M. Wise, "מי כמוני באלים: A Study of 4Q491c, 4Q471 1QH[a] 25:35–26:10," *DSD* 7 (2000): 173–219; E. Eshel, "The Identification of the 'Speaker' of the Self-Glorification Hymn," in *The Provo International Conference on the Dead Sea Scrolls* (ed. D. Parry and E. Ulrich; STDJ 30; Leiden: Brill, 1999), 199–235.
[1366] E. Chazon et al., *Qumran Cave 4. XX: Poetical and Liturgical Texts, Part 2* (DJD 29; Oxford: Clarendon Press, 1999), 99.
[1367] Schuller, "Function and Use of Poetical Texts," 179.
[1368] Collins, "Amazing Grace," 85.
[1369] Schuller, "Function and Use of Poetical Texts," 179.

Dead Sea Scrolls, suggest that the Yaḥad believed that angels joined them in worship.[1370] Newsom comments, concerning the *Songs of the Sabbath Sacrifice*, that "the life of the community becomes in some sense priestly service before God with the angels."[1371] This notion of angelic liturgy was seen in the *Hodayah* examined in Chapter 4. Strophe 2 (1QH[a] 11.22–24) describes how the author has been "stationed in the service with the host of holy ones," and how he has "come together with the council of the sons of heaven" to "praise your name re[joicing] together." This suggests that humans are joined with angels in one choir of worship.[1372]

This angelic liturgy has ramifications for the use of the *Hodayot*. If the liturgy was modeled on angelic worship, then this would require a daily and Sabbath liturgy of singing praise to God. It could be inferred from this that the Qumran community would make the singing of praise a prominent part of its worship.[1373] Thus, to the extent that men understood themselves to be like angels, it is appropriate that "song and praise, particularly in poetic form, could be expected to play a crucial role in their worship."[1374] Chazon has shown that there is even distribution of this theme throughout the 1QH[a], which points to a liturgical purpose and *Sitz im Leben* of the *Hodayot*.[1375]

The cumulative evidence suggests that, at the very least, in the textual history of the Cave 4 *Hodayot* MSS, some parts did have a liturgical function. Additionally, it is certainly *plausible* that some of the *Hodayot* in 1QH[a] functioned in this manner as well. Below, I turn to an investigation of how the *Hodayot*'s poetry may shed light on its liturgical use. In particular, I investigate how its poetic expression and parallelism reflect a liturgical function.

---

[1370] D. Dimant, "Men as Angels: The Self-Image of the Qumran Community," in *Religion and Politics in the Ancient Near East* (ed. A. Berlin; Bethesda: University of Maryland, 1996), 93–103; B. Frennesson, *"In a Communion Rejoicing": Liturgical Communion with Angels in Qumran* (Studia Semitica Upsaliensia 14; Uppsala: Uppsala University, 1999), 100; E. Chazon, "Human and Angelic Prayer in Light of the Dead Sea Scroll," in *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls* (STDJ 48; ed. E. Chazon; Leiden: Brill, 2003), 35–47. Newsom also stressed in her analysis of the *Songs of the Sabbath Sacrifice* that its rhetoric transports the reader to the heavenly sanctuary, where they witness the praise of the angels. See C. Newsom, *Songs of the Sabbath Sacrifice: A Critical Edition* (HSS 27; Atlanta: Scholars Press, 1985), 303, 332. See also G. Anderson, "Worship, Qumran Sect," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:992–94.

[1371] Newsom, *Songs of the Sabbath Sacrifice*, 64.

[1372] Chazon, "Human and Angelic Prayer," 43.

[1373] Falk, "Ancient Jewish Liturgy," 635; Schuller, "Function and Use of Poetical Texts," 188–89.

[1374] Schuller, "Function and Use of Poetical Texts," 189.

[1375] E. Chazon, "Liturgical Function in the Cave 1 Hodayot Collection," in *Qumran Cave 1 Revisited: Texts from Cave 1 Sixty Years after Their Discovery: Proceedings of the Sixth Meeting of the IOQS in Ljubljana* (STDJ 91; eds. D. Falk, S. Metso, D. Parry, and E. Tigchelaar; Leiden: Brill, 2010), 135–49.

### 6.7.3 PARALLELISM AND LITURGY

One aspect of the Qumran community's liturgy that illuminates the function of hymnic poetry is *oral performance*. Firstly, the liturgy of the Yaḥad was an oral and aural phenomenon: prayers and hymns were said and heard. Prayers were recited in particular ceremonies for specific occasions.[1376] Secondly, the liturgy was performed in a particular manner and is characterized by performative speech. Various texts show that liturgy involved prostration (4Q427 7 1.18), standing (1QM 19.13), gesticulation (4Q213a 1 1:8–10) and standing in rows (1QS 10:14).[1377] There are "also allusions to the manner of recitation (in unison; prayer leader with congregational response; antiphonal); use of voice (crying out; singing; murmuring; silence)."[1378]

#### 6.7.3.1 Pedagogy or Praise?

This liturgical use of hymnic poetry affected its form of poetic expression. The primary impulse of hymnic poetry is performative and the primary function of its parallelism is expressiveness and effectiveness. This performative parallelism is quite different from the pedagogical parallelism of sapiential poetry. Although performative parallelism does function as a pedagogical and mnemonic aid, this is not its primary function. In contrast to pedagogical parallelism, if I may again borrow a concept from Jakobson speaking about the poetic function of language, performative parallelism "focuses the message on itself."[1379]

I am not implying that hymnic poetry lacks pedagogical elements; on the contrary, the liturgy of the Qumran community was meant to instruct and inculcate the worldview of the Yaḥad. As Falk has pointed out, "liturgical use is not incompatible with instructional and devotional functions."[1380] Memorization is also an important aspect in performative parallelism because it aids the performer and audience in participation.[1381] Overall, these purposes are akin to Bakhtin's notion of "inserted genres." Inserted speech genres are those utterances which are

[1376] Chazon, "Psalms, Hymns, and Prayers," 710–15. For a discussion of the genre of "Hymn" and "Psalm," see Schuller, "Liturgical Texts," 160–62.
[1377] Falk, "Ancient Jewish Liturgy," 637.
[1378] Falk, "Ancient Jewish Liturgy," 637. See also P. van der Horst, "Silent Prayer in Antiquity," *Numen* 41 (1994): 1–25; Nitzan, *Qumran Prayer*, 277–82; E. Chazon, "The Function of Qumran Prayer Texts: An Analysis of the Daily Prayers (4Q503)," in *The Dead Sea Scrolls Fifty Years After Their Discovery* (eds. L. Schiffman, E. Tov, and J. VanderKam; Jerusalem: Shrine of the Book, 2000), 217–25.
[1379] Jakobson, "Linguistics and Poetics," 350–56. See also Waugh, "Poetic Function in the Theory of Roman Jakobson," 57–82.
[1380] Falk, "Ancient Jewish Liturgy," 631.
[1381] Finnegan, *Oral Poetry*, 73–87.

intentionally placed by the author into a work from another work or genre. Bakhtin has argued that there is "an organic, inseparable link between style and genre"[1382] and that speech genres are often extremely heterogeneous.[1383] These inserted genres, he argues, are essential for interpretation of the work as a whole; furthermore, they violate and renew the given genre giving new meaning to both the work and the inserted genre.[1384]

Bahktin's comments here penetrate deep into the presuppositions which are brought to the table when discussing the *Hodayot*. The collapse of traditional psalmic forms, overloaded style, and instructional bent create the impression, according to some, that the *Hodayot* are but "decayed versions of classical forms originally associated with the Temple cult."[1385] The incorporation, however, of foreign elements—the "inserted genre" of instruction—into hymns, violate and renew the genre of hymnic poetry. The conflict between convention and innovation recreates the genre of hymnic poetry, incorporating within it a pedagogical impulse. The thanksgiving hymns are not the same genre as the thanksgiving psalms.

#### 6.7.3.2 Performative Parallelism

Hymnic poetry, therefore, contains pedagogy and displays a tendency to "narrativize";[1386] however, the primary impulse is performance and its principle function is *expressiveness and effectiveness*. Repetition is used for different purposes in performative parallelism. Repetition in a liturgical context is important "from the point of view of audience-participation."[1387] Finnegan points out that in oral poetry "repetition offers an opportunity for an audience to take part with ease in the act of performance, to a degree not possible without some measure of repetition."[1388] One encounters this form of formal repetition throughout the *Hodayot* with the use of keywords and lexical parallelisms. Repetition in the *Hodayot*, in particular, fits well within the context of the angelic liturgy, where angels and humans cooperate and coordinate in worship.

One form of repetition, pointed out by Finnegan, common in oral poetry is an antiphon. The first person forms of the antiphon—or incipits—is an indication of the oral performative

[1382] Bakhtin, "Problem of Speech Genres," 60, 64.
[1383] Bakhtin, "Problem of Speech Genres," 60–61.
[1384] Bakhtin, "Problem of Speech Genres," 66. See also Y. Lotman, "The Text within the Text," *Publications of the Modern Language Association* 109 (1993): 377–84.
[1385] Falk, "Ancient Jewish Liturgy," 622.
[1386] I speak more on narrativization below.
[1387] Finnegan, *Oral Poetry*, 129.
[1388] Finnegan, *Oral Poetry*, 129.

nature of the *Hodayot*. The phrase "I thank you, O Lord," אודכה אדוני should be seen as nothing less than a *performative utterance*.[1389] The verb "I give thanks" invokes conventions and circumstances appropriate for worship. The author, or better yet, *the speaker*—is "doing something rather than merely saying something." As J. Austin has pointed out, performative utterances often, although by no means always, begin with the first person present indicative.[1390] Additionally, they contain explicit performative verbs which "make explicit what precise act it is that we are performing when we issue out utterance."[1391] The incipits of the *Hodayot*, seen from the perspective of performative utterances, enact worship.

These performative utterances, positioned antiphonally at the beginning of each *Hodayah*, should focus our attention on the use of the *Hodayot*. The "I" of the Teacher Hymns is no less suitable than the "we" of Community Hymns or the "you all" of calls to praise for a liturgical setting. We have been conditioned by Gunkel and Mowinckel to think that Thanksgiving Hymns necessarily contain certain formal features, such as give public acknowledgement of praise to God through second person plural.[1392] In our search for formal categories of classification, however, as R. Alter has astutely pointed out, "we miss an essential point about literary convention." Alter's criticism has resonance with a Bakhtinian understanding of genre: "convention gives writers of both verse and prose a solid framework in which to construct their own discourse, but good writers always exert a subtle pressure on convention, in certain ways *remaking it as they build within it*."[1393] The point I wish to stress here is that incongruence with biblical thanksgiving psalms may be a development of poetic expression. The "I" and "we" of the *Hodayot* may simply be a result of the Maskil's reinvention of the genre.

The formal features pointed out by form criticism of thanksgiving psalms, additionally, are no less suitable than the first person singular for profession; in fact, the first person singular is a familiar form found in creedal statements. N. Jay did well to remind us that "the

---

[1389] J. Austin, *Philosophical Papers* (Oxford: Oxford University Press, 1979), 233–52. For the discussion and application of performative utterances in oral poetry and linguistic anthropology see A. Duranti, *Linguistic Anthropology* (Cambridge: Cambridge University Press, 1997), 214–43; Finnegan, *Oral and Beyond*, 29–42.
[1390] Austin, *Philosophical Papers*, 241–42. Concerning the use of performative utterances in oral literature, see Finnegan, *Oral Poetry*, 29–42.
[1391] Austin, *Philosophical Papers*, 245.
[1392] Gunkel, *Introduction to Psalms*, 199–221; Mowinckel, *The Psalms in Israel's Worship*, 2:104–25.
[1393] Alter, *Art of Biblical Poetry*, 112.

interpretation of action depends upon the situation of the interpreter."[1394] The "I" of the Teacher Hymns can be reinvented by the "interests, purposes, and situation of the interpreter" and appropriated for collective representation.[1395]

Another aspect of the poetry of the *Hodayot* that sheds light on its usage is how its repetition structures discourse in specific manners. In performative parallelism, repetitiveness also thematically organizes poetry. Keywords introduced at the beginning of a *Hodayah* are repeated in successive lines and strophes.[1396] Some linguistic anthropologists have explored the connection between parallelism (and repetition) in oral poetry and narrative structure. D. Hymes, a Native American ethnopoeticist, for example, has discovered a connection between parallelism and oral performance of poetry, which structures a poem into literary units and organizes the metanarrative.[1397] A brief look at one Native American song called "chant to the fire-fly," shows how repetition plays a role in oral songs.

**Table 251: Chant to the Fire-Fly[1398]**

1 Flitting insect of white fire!
Flitting insect of white fire!
2 Come, give me light before I sleep!
Come, give me light before I sleep!
3 Flitting insect of white fire!
Flitting insect of white fire!
4 Light me with your bright white instrument of flame.
Light me with your bright white instrument of flame.

Similar to the *Hodayot*, this American Indian song employs patterns of repetition, and keywords, in order to provide structure and coherence—"a necessary aspect in a medium as ephemeral as the spoken or sung word."[1399] To some extent the *Hodayot* were indeed ephemeral; the eight *Hodayot* MSS from Cave 1 and Cave 4 show variant orderings and content. Some of these "textual" discrepancies may have been generated by developing oral performance of the Qumran community's liturgy.

---

[1394] N. Jay, *Throughout Your Generations Forever: Sacrifice, Religion, and Paternity* (Chicago: The University of Chicago Press, 1992), 8.
[1395] Jay, *Throughout Your Generations*, 8. "Collective representation" is intentionally invoking a "Durkheimian" conceptual framework (E. Durkeim, *The Elementary Forms of Religious Life* (New York: Macmillan, 1915), 482.
[1396] Finnegan, *Oral Poetry*, 25, 98.
[1397] Hymes, *In Vain I Tried to Tell You*, 41–44, 164–65, 176–77, 196–97, 203–05, 306, 319, 340–41.
[1398] Translation and arrangement is from Hymes, *In Vain I Tried to Tell You*, 41. I have added the line numbers.
[1399] Finnegan, *Oral Poetry*, 103.

Another formal feature of the hymnic poetry related to performative parallelism is thematic echo.[1400] Thematic echo in performative parallelism is essentially semantic rhythm or the balancing of ideas.[1401] Hymnic poetry contains the irregular rhythmic cadence of recurrence of significant words and phrases. Another look at an example from Amerindian oral poetry is instructive.

**Table 252: Song of the Chief's Daughter[1402]**

| | Strophe 1 | | Strophe 2 |
|---|---|---|---|
| 1 | Go now, be ready, | 1 | As master I'll come, |
| | Sons of the chiefs of the tribes, | | To be your wife, |
| 2 | My husbands-to-be, | 2 | Sons of the chiefs of the tribes, |
| | For I come for that, | | On copper I sit, |
| 3 | My making a chief, | 3 | Many the privileges, |
| | My husband-to-be, | | And with titles, |
| 4 | And with my father, | 4 | To be gifts by my father, |
| | I am his master, | | To my husband-to-be, |
| 5 | ha ha aya, | 5 | ha ha aya, |
| | ha ha aya. | | ha ha aya. |

In the "song of the chief's daughter," one notes the presence of a refrain, "ha ha aya," which organizes the song into three strophes (although I have only included two). Thematic echo segments the text and takes the form of parallelism, repetition and keywords. Hymnic poetry, in this aspect, is similar to free verse in English poetry which is based on irregular repetition, with variations, of significant phrases and image patterns.[1403] Hymnic poetry rejects conventional forms of poetic structure and instead the measure of the line, and structure of the strophe, vary with the idiom and tonality of the individual *Hodayah*.[1404] This innovation of performative parallelism is corollary to its overarching concern with expressiveness and effectiveness.

[1400] Havelock, *The Muse Learns to Write*, 73.
[1401] Havelock, *The Muse Learns to Write*, 72.
[1402] Translation and arrangement is from Hymes, *In Vain I Tried to Tell You*, 49. I have only included two of the total of three strophes of the song.
[1403] W. Williams, "Free Verse," in *Princeton Encyclopedia of Poetry and Poetics* (ed. A. Preminger; New Jersey: Princeton University Press, 1965), 288.
[1404] Williams, "Free Verse," 288.

The performative parallelism also creates a poetry that, ostensibly speaking, contains a prosodic style which has "drifted towards the prosaic end of the prose-poetry continuum."[1405] One reason for this assessment is that the subjects in hymnic poetry have often been narrativized: "they must be names of agents who do things, whether actual persons or other forces which are personified." As Alter has pointed out, this happens often in Hebrew poetry, which will sometimes create dynamic movements within the lines where causation is allied with temporal sequence and the same narrative impulse reappears within one line.[1406] The by-product of the prominence of narrativization in hymnic poetry is the increased use of certain types of grammatical units compared to sapiential poetry (e.g., prepositions, conjunctions, relative pronouns, direct object markers, independent personal pronouns, and the negative particle אין).

The overall effect of these various aspects of performative parallelism is increased verbosity compared to pedagogical parallelism. As a consequence of this, performative parallelism is less perceptible than pedagogical parallelism because of decreased proximity between linguistic equivalencies. Lines are often much longer, and structure is more varied. Asymmetrical and unbalanced cola abound. Highly varied lines and strophes flourish. Repetition is prominent, causing the blurring of the lines between poetry and prose.[1407] All of these features of performative parallelism increase the expressiveness and dramatic effectiveness of liturgy; however, they also decrease the perceptibility and expectation of parallelism.

In conclusion, the "loosely parallel semantic-syntactic structures" of hymnic poetry lack the "compactness, the strong rhythmic character, and the regularity of semantic matching" found in sapiential poetry. Greater freedom for expressiveness and dramatic effectiveness, however, is gained.[1408] The presence of fewer formal structures grants the poet more latitude and creative license; malleable principles of composition are molded into effervescent poetry. The imagination of T. Eliot commenting on *vers libre* describes this trade-off masterfully: when the "comforting echo" of short, compact, terse rhythm is expanded, "much ethereal music leaps up from the word, music which has hitherto chirped unnoticed in the expanse of prose."[1409]

---

[1405] D. Diewert, "Poetry," in *Encyclopedia of the Dead Sea Scrolls* (2 vols.; eds. L. Schiffman and J. VanderKam; New York: Oxford University Press, 2000), 2:681.
[1406] Alter, *The Art of Biblical Poetry*, 19, 29, 35, 39.
[1407] Finnegan, *Oral Poetry*, 131.
[1408] Alter, *Art of Biblical Poetry*, 137.
[1409] T. Elliot, *To Criticize the Critic* (London: Faber and Faber, 1965), 163.

## 6.8 Final Word

The Dead Sea Scrolls can be seen as a library which contains a diverse collection of books that display a multiplicity of genres, provenances and uses. This is similar to the HB, which is an anthology of books containing a variety of genres. This dissertation has focused on one of these genres: poetry. Particularly, it has considered three distinctive forms of poetic expression: sapiential, hymnic and stichographic. The analysis of the parallelism within these texts has maintained that they contain certain formal features in their poetic devices, structure and characteristics. There is much work to be done on delineating the different types of poetry within the Dead Sea Scrolls. Traditionally, both sapiential and hymnic poetry have been envisioned through the lens of biblical poetry. I have shown that these sub-genres of poetry in the Dead Sea Scrolls are definitely influenced by biblical conventions; I have also stressed, however, that they strike out in innovative directions, subverting and reinventing the formal categories within which they work.

# APPENDIX A: GLOSSARY OF TERMS[1410]

**Acrostic** A poem or section of a poem in which the first letter of successive structural units follows a certain sequence such as the alphabet.

**Alliteration** The repetition of the a consonantal sound or syllables within a colon, line or strophe.

***Ampleur*** *Ampleur* describes a matrix of poetic devices, structure and morphemes which affect increased verbosity and asymmetry. Longer colon length, the prevalence of parallelism across colic boundaries, the increased use of *waw* conjunctions, prepositions, independent personal pronouns, relative pronouns, listing, repetition, tricolon lines and unbalanced cola are all elements of *ampleur.*

**Anacrusis** The placement of a word at the beginning of a line, before the just rhythm, or put simply, an extra-metrical word. This extra word often functions as a strophe- or line-opener.

**Assonance** The repetition of vowel sounds.

[1410] Most of these definitions are identical to those formulated or presented by W. Watson, J. Fokkelman and P. van der Lugt. See W. Watson, *Classical Hebrew Poetry: A Guide to Its Techniques* (JSOTSup 26; Sheffield: JSOT Press, 1984), 11–356; J. Fokkelman, *Reading Biblical Poetry: An Introductory Guide* (trans. I. Smit; Westminster: John Knox Press, 2001), 225–28; P. van der Lugt, *Rhetorical Criticism and the Poetry of the Book of Job* (OtSt 32; Leiden: Brill, 1995), 437–540. Some definitions were taken from, or influenced by those found in, B. Dupriez, *A Dictionary of Literary Devices* (trans. A. Halsall; Toronto: University of Toronto Press, 1991). The definitions of linguistic or psycholinguistic terms were taken from: A. Berlin, *The Dynamics of Biblical Parallelism* (Grand Rapids: Eerdmans, 1985), 72; W. Bright, ed., *International Encyclopedia of Linguistics* (4 vols.; Oxford: Oxford University Press, 1992). Most of these terms are not used by scholars in a consistent manner. I have primarily followed Watson in an effort to avoid that pitfall, and because his definitions best approximate a standard definition for Hebrew Poetry. I am aware that many of these terms are derived from Latin or Greek and are laden with the connotations that are entirely inappropriate for Hebrew poetry. For the usage of some of these terms in Greek literature, see J. White, *The Verse in Greek Comedy* (Oxford: Oxford University Press, 1912), §§ 15–17; 61–72. In the light of this fact, these succinct definitions should hopefully serve to clarify how this dissertation will be using these terms.

**Biblical Poetry** A genre of biblical literature written in an elevated style characterized by the predominance of terse balanced parallelism.

**Bicolon** A group of two cola which are generally but not always in parallel**.** In many cases the two cola are in grammatically, morphologically, or semantically parallel to one another. Oftentimes the two cola of a bicolon line are similar in length. Bicolon lines can stand alone as strophes or be a part of a strophe.

**Chiasm** A poetic device which presents a series (a,b,c …) and its inversion (… c, b, a). This can take place on the various structural levels within a poem such as the word, colon or line. It also takes place with sound-units in Hebrew poetry.

**Colon** A colon is a single line of poetry either as a semi-independent line (monocolon), or as a part of a larger grouping of lines (bicolon, tricolon).

**Compensation** This is also called compensatory lengthening or ballasting. It is the addition of a word or group of words to one colon within a line to maintain balance in length between the cola of the line. This is often done in order to accommodate ellipsis of a word or phrase in the other colon.

**Consonance** The repetition of the same consonant or group of consonants with a change in interweaving vowels.

**Deep Structure** A technical term in linguistics used in generative or transformational grammar. It is the abstract representation or the basic kernel of a sentence in which thematic roles are assigned, such as agent and goal. The deep

structure of a sentence can be transformed into a number of surface structures through phase structure rules.

**Ellipsis** The omission of a particle, word, or group of words within a poetic or grammatical unit where its presence is expected.

**Hemistich** A subdivision of colon, generally equal to half the length of the colon.

**Inclusio** The repetition of the same phrase of word at the beginning and end of a structural unit of a poem (hemistich, colon, line, strophe etc.). This is also known as envelope parallelism.

**Key Words** A repeated word that provides a basis for understanding a poem or any structural subdivision of a poem.

**Line** A monocolon line, bicolon line, tricolon line, or larger grouping of cola.

**Merism** This is also called merismus. It is a trope by which a whole is indicated by mentioning two components, or two extremes. For example, "the rich and the poor" refers to all mankind, and "heaven and earth" refers to all of creation.

**Metonymy** Figure of speech based on a shift in meaning: something is stated, but an adjacent or contiguous concept or entity is meant. For example, "the Crown" is used to refer to the monarch.

**Morpheme** A linguistic term which denotes the minimal grammatical unit of a language that consists of a word or meaningful part of a word, which cannot be further subdivided into smaller independent grammatical units.

**Paradigmatic** A technical term used in psycholinguistics which describes a set of rules which govern word associations. Paradigmatic word associations can be

| | |
|---|---|
| | substituted one for another in a given context. In English, this usually involves words of the same part of speech, e.g., tree-flower, cold-hot, run-jump. A word may generate both its paradigmatic and syntagmatic associate, for instance, stop generate both go (paradigmatic) and sign (syntagmatic). |
| **Parallelism** | Linguistic equivalency, which can be reflected in three aspects of language: semantics, grammar and phonology. |
| **Parataxis** | Placing of clauses one after another, without words to indicate coordination or subordination. |
| **Paronomasia** | Sound patterning or a play on words. Several other devices such as alliteration, consonance, assonance, and onomatopoeia are all subsumed under this general category. |
| **Passivization** | A linguistic term used in generative or transformational grammar describing the changing of an active sentence into a passive sentence. The object of the active sentence becomes the subject of the passive sentence. |
| **Prose Elements** | The definite article, relative pronoun and direct object marker. |
| **Prosody** | Orchestrating quantity and rhythm at various textual levels. |
| **Repetition** | Repeating sound-units, single words, phrases or complete lines. |
| **Scansion** | The rhythmic reading and/or division of a poetic line. |
| **Stanza** | The largest subsection of a poem which is comprised of a group of strophes. |

**Stichography** The scribal practice of the consistent demarcation of an ancient text, or pericope, into smaller units, or lines, of poetry by punctuation, spacing, or other scribal conventions.

**Strophe** A group of lines which: 1) constitute one syntactic unit, 2) formulate or explain one thought, 3) present its cola as a clear series or list, 4) is an embedded speech, 4) present or work out a metaphor or simile, and 5) demarcate itself by means of grammatical, semantic, or phonologic parallelism.

**Surface Structure** A technical term in linguistics used in generative or transformational grammar. It represents the outward, visible form of a sentence which is transformed from the deep structure.

**Syntagmatic** A technical term used in psycholinguistics which describes a set of rules which govern word associations. Syntagmatic word associations are those which combine to form a larger unit, e.g., gree-grass, sit-down. A word may generate both its paradigmatic and syntagmatic associate, for instance, stop generate both go (paradigmatic) and sign (syntagmatic).

**Terseness** The arrangement of cola which are compact and juxtaposed with one another. Typically, in biblical Hebrew poetry, these cola also lack signposts of ordinary discourse such as coordinating and subordinating conjunctions.

**Tricolon** A group of three cola which are generally but not always in parallel**.** In many cases the three cola are in grammatically, morphologically, or semantically parallel to one another. Oftentimes the three cola of a

| | |
|---|---|
| | tricolon line are similar in length. Tricolon lines can stand alone as strophes or be a part of a strophe. |
| **Trope** | A literary or rhetorical device. A figure of speech. |
| **דברי אמ"ת** | An acronym formed from the first letter of the three major poetic books: א = איוב (Job), מ = משלי (Proverbs) and ת = תהלים (Psalms). |

# APPENDIX B: THE *HODAYOT* (1QH$^{A}$)

This main purpose of this translation and poetic arrangement is to present my poetic division of the *Hodayot* that were compared with 1QH$^{a}$ 11.20–37 in Chapter 4. The most complete, as well as two longer and incomplete *Hodayot*, were considered: 1QH$^{a}$ 10.5–10.2; 10.22–32; 11.6–11.19; 11.20–37; 12.6–13.6; 13.7–21; 13.22–15.8; 15.9–28; 15.29–36; 16.5–17.36; 19.6–17. The translation follows and underscores the poetic division as well as the various forms of parallelism in these passages. The transcription the *Hodayot* follows *DJD* 40 unless otherwise stated. All reconstructions also follow the suggestions in *DJD* 40 unless otherwise stated. I have offered my own reconstructions in a few cases in an effort to provide a complete text. In those rare cases when a *Hodayah* becomes too fragmentary, I skip ahead to a more extant portion. This is indicated to the reader in the footnotes at those points where it occurs. The translation offered here mainly follows *DJD* 40.[1411] In some cases, however, it diverts from this translation in order to present the poetic division or stress parallelism. In many cases the poetic arrangement results in awkward English syntax and a more literal translation than would ideally be presented. In these cases fluidity was sacrificed for the sake of presenting a clear poetic division.

## 1QH$^{a}$ 10.5–10.21 (Sukenik 2.7–23)

| | | |
|---|---|---|
| Antiphon | | |
| [I thank you, O Lord]. | [אודכה אדוני] | 5 |
| Strophe 1 | | |
| 1. [For you have made straight in] my [hea]rt all of my evil deeds, | [כיא ישרתה בלב]בי כול מעשי עולה | 5 |
| and clea[nsed me from great sin]. | ותטה[רני מפשע רב][1412] | 5-6 |
| 2. [And] placed gu[ardians of truth against my sin], | [ו]תשם ש[ומרי אמת נגד עוני] | 6 |
| [and re]provers of righteousness for all of [my] violen[ce]. | [ומ]וכיחי אמת בכל חמ[סי] | 6 |
| Strophe 2 | | |
| [ . . . ] [1413] | [ ... ] למחץ מכתי | 7 |
| [ . . . ] | [מנחמי כוח ... ] | 7 |
| (you have turned) hearing of happiness to [my] sorro[wful] mourning, | ומשמיע שמחה לאבל יג[וני] | 7 |
| [messengers] of peace to all destructions of my hearing; | [מבשר] שלום לכול הוות שמוע[תי] | 8 |
| strong [ . . .] for the melting of my heart, | [ ... ] חזקים למוס לבבי | 8 |
| and strengtheners of spir[it] in the face of [aff]liction. | ומאמצי רו[ח] לפני [נ]גע | 8-9 |

[1411] H. Stegemann, E. Schuller, and C. Newsom, *1QHodayot$^{a}$ with Incorporation of 1QHodayot$^{b}$ and 4QHodayot$^{a–f}$* (DJD 40; Oxford: Clarendon Press, 2009).

[1412] Cf. 1QH$^{a}$ 11.22, 19.13, 9.34. There is room for two words with 7–8 letters at the beginning of this line. מרוב עוון is also possible.

[1413] Lines 7–8 are very fragmentary. It appears that at least two cola are missing here.

Strophe 3

| | | |
|---|---|---|
| 1. And you have given my tongue a response to my uncircum[cised] lips, | ותתן מענה לשון לער[ול] שפתי | 9 |
| and supported my soul with the strength of loins and powerful strength. | ותסמוך נפשי בחזוק מותנים ואמוץ כוח | 9-10 |
| 2. You have caused my feet to stand in the territory of the wicked, | ותעמד פעמי בגבול רשעה | 10 |
| and I became a snare to the transgressors. | ואהיה פח לפושעים | 10 |

Strophe 4

| | | |
|---|---|---|
| 1. But (I became) a healer to all who repent from sin | ומרפא לכול שבי פשע | 10-11 |
| discernment to the simple, | ערמה לפתיים | 11 |
| and an inclination of support to all who are rash of heart. | ויצר סמוך לכול נמהרי לב | 11 |
| 2. And you made me an object of reproach and derision to the faithless, | ותשימני חרפה וקלס לבוגדים | 11-12 |
| but a foundation of truth and understanding to those whose way is straight. | סוד אמת ובניה לישרי דרך | 12 |

Strophe 5

| | | |
|---|---|---|
| 1. I have become a slander on the lips of the wicked because of the sin of the wicked, | ואהיה על עון רשעים דבה בשפת עריצים | 12-13 |
| those who are scornful gnash (their) teeth. | לצים יחרוקו שנים | 13 |
| 2. And I have become a mocking song to the wicked, | ואני הייתי נגינה לפושעים | 13 |
| and on account of me the assembly of the wicked is in a tumult; | ועלי קהלת רשעים תתרגש | 14 |
| 3. and they rage like the winds of the ocean when their waves crash, | ויהמו כנחשולי ימים בהרגש גליהם | 14 |
| driving out mire and mud. | רפש וטיט יגרושו | 14-15 |

Strophe 6

| | | |
|---|---|---|
| 1. But you have made me a banner for the chosen of righteousness, | ותשימני נס לבחירי צדק | 15 |
| And an interpreter of the knowledge of wonderful mysteries. | ומליץ דעת ברזי פלא | 15 |
| 2. To test [men of] truth, | לבחון [אנשי] אמת | 15-16 |
| and try men who love discipline. | ולנסות אוהבי מוסר | 16 |
| 3. And I have become an adversary to the interpreters of error, | ואהיה איש ריב למליצי תעות | 16 |
| and a [cont]ender to all those who see what is right. | ובעל [מד]נים לכול חוזי נכוחות | 16-17 |

Strophe 7

| | | |
|---|---|---|
| 1. I have become a jealous spirit to all those who seek sm[ooth] (things), | ואהיה לרוח קנאה לנגד כל דורשי חל[קות] | 17 |
| [and all] the men of deceit rage against me like the sound of many mighty waters. | [וכול] אנשי רמיה עלי יהמו כקול המון מים רבים | 18 |
| 2. Machinations of Belial are [all] their [t]houghts, | ומזמות בליעל [כול מ]חשבותם | 18-19 |
| and they cast into a pit the life of a man; | ויהפוכו לשוחה חיי גבר | 19 |

Strophe 8

| | | |
|---|---|---|
| 1. in whose mouth you appointed teaching, | אשר הכינותה בפי ותלמד | 19 |
| and in whose heart you placed understanding: | ובינה שמתה בלבבו | 19-20 |
| to open the spring of knowledge for all who understand. | לפתוח מקור דעת לכול מבינים | 20 |
| 2. But they have exchanged them (teaching and understanding) for uncircumcised lips, | וימירום בערול שפה | 20 |
| and (exchanged them) for a foreign tongue, | ולשון אחרת | 21 |
| and for a people without understanding to be ruined in their error. | לעם לא בינות להלבט במשגתם | 21 |

# 1QH$^{a}$ 10.22–32 (Sukenik 2.20–30)

| | | |
|---|---|---|
| Antiphon | | |
| I thank you, O Lord. | אודכה אדוני | 22 |
| Strophe 1 | | |
| 1. For you have set my soul in the bundle of the living, | כי שמתה נפשי בצרור החיים | 22 |
| and you have protected me from all the snares of the pit. | ותשוך בעדי מכול מוקשי שחת | 23 |
| 2. For ruthless men sought my life when I held fast to your covenant. | כיא עריצים בקשו נפשי בתומכי בבריתדה | 23-24 |
| Strophe 2 | | |
| 1. And they are an assembly of wickedness and a congregation of Belial, | והמה סוד שוא ועדת בליעל | 24 |
| they did not know that my station is with you. | לא ידעו כיא מאתכה מעמדי | 24 |
| 2. And (they did not know) that your loving kindness saved my life, | ובחסדיכה תושיע נפשי | 25 |
| for my steps are with you. | כיא מאתכה מצעדי | 25 |
| Strophe 3 | | |
| 1. And they fought against my life because of you, | והמה מאתכה גרו על נפשי | 25-26 |
| so that you would be glorified through the judgment of the wicked. | בעבור הכבדכה במשפט רשעים | 26 |
| 2. And so that you would be made mighty through me before the sons of man, | והגבירכה בי נגד בני אדם | 26-27 |
| for your loving kindness is with me. | כיא בחסדכה עמדי | 27 |
| Strophe 4 | | |
| 1. And I said “mighty men have encamped against me!” | ואני אמרתי חנו עלי גבורים | 27 |
| they surrounded (me) with all their weapons of war . | סבבום בכל כלי מלחמותם | 27-28 |
| 2. And arrows without healing have torn apart, | ויפרו חצים לאין מרפא | 28 |
| and flaming spears consume the trees with fire. | ולהוב חנית כאש אוכלת עצים | 28 |
| Strophe 5 | | |
| 1. And the tumult of their voice is like the roar of many waters, | וכהמון מים רבים שאון קולם | 29 |
| (like) a thunderstorm and flood for the destruction of many; | נפץ וזרם להשחית רבים | 29 |
| 2. deception bursting forth to the stars, | למזורות יקבעו אפעה | 29-30 |
| and vanity to the crests of their waves. | ושוא בהתרומם גליהם | 30 |
| Strophe 6 | | |
| 1. And I, when my heart melted like water, | ואני במוס לבי כמים | 30 |
| then my soul held fast to your covenant. | ותחזק נפשי בבריתך | 30 |
| 2. But them, the net they spread out for me has caught their feet, | והם רשת פרשו לי תלכוד רגלם | 31 |
| and they have fallen into the pitfalls they hid for my soul. | ופחים טמנו לנפשי נפלו בם | 31 |
| Coda | | |
| 1. But my foot stands on level ground, | ורגלי עמדה במישור | 31 |
| and from the congregations (of the righteous) I will bless your name. | מקהלם אברכה שמכה | 32 |

# 1QH$^{a}$ 11.6–11.19 (Sukenik 3.5–18)

| | | |
|---|---|---|
| Antiphon | | |
| [I thank you, O Lord]. | [אודכה אדוני] | 6 |
| | | |
| Strophe 1 | | |
| 1. [For] (in) your mouth is [trut]h, | [כיא אמ]ת פיכה | 6 |
| and you have delivered me from [a council of iniquity], | ותצילני מ[סוד שוא] | 6 |
| and from [an assembly of the wick]ed you have [sav]ed [my] soul. | ומ[קהלת רשע]ים [הוש]עתה נפש[י] | 6-7 |
| 2. [For] they thought of me (as) [a reproach and a derisi]on, | [כיא לחרפה וקל]ס יחשובוני | 7 |
| and they made [my] soul was like a ship on the depths of the sea, | וישימו נפש[י] כאוניה במצולות ים | 7 |
| and like a city fortified before an [enemy]. | וכעיר מבצר מלפני [צר] | 8 |
| | | |
| Strophe 2 | | |
| 1. And I was in anguish like a woman giving birth to her firstborn, | ואהיה בצוקה כמו אשת לדה מבכריה | 8 |
| when (her) misery overwhelms her, | כיא נהפכו צירים | 8 |
| 2. and labor pains agonize her cervix, | וחבל נמרץ על משבריה | 8-9 |
| causing contractions in the furnace of a pregnant woman. | להחיל בכור הריה | 9 |
| | | |
| Strophe 3 | | |
| 1. For sons come to the opening of death, | כיא באו בנים עד משברי מות | 9 |
| and the pregnant woman with a manchild agonizes in her labor pains. | והרית גבר הצרה בחבליה | 10 |
| 2. For in the torments of death she delivers a male, | כיא במשברי מות תמליט זכר | 10 |
| and from the pains of Sheol he bursts forth. | ובחבלי שאול יגיח | 10 |
| 3. From the furnace of a pregnant woman (comes) a wonderful counselor with his power, | מכור הריה פלא יועץ עם גבורתו | 11 |
| and a manchild is delivered from the womb[1414] by (she) who is pregnant with him. | ויפלט גבר ממשברים בהריתו | 11 |
| | | |
| Strophe 4 | | |
| 1. All wombs writhe, | החישו כול משברים | 11-12 |
| and there is agonizing pain during their birth. | וחבלי מרץ במולדיהם | 12 |
| 2. And shuddering for those who conceive them, | ופלצות להורותם | 12 |
| and during his birth all these miseries overwhelm the furnace of the pregnant woman. | ובמולדיו יהפכו כול צירים בכור הריה | 12-13 |
| 3. But she who is pregnant with venomous vanity (will be subject) to painful labor, | והרית אפעה לחבל נמרץ | 13 |
| and cervixes of the pit (will be subject ) to all the works of terror. | ומשברי שחת לכול מעשי פלצות | 13 |
| | | |
| Strophe 5 | | |
| 1. And the foundations of the (uterine) wall groan like a ship upon the surface of the water, | ויריעו אושי קיר כאוניה על פני מים | 13-14 |
| and clouds roar with great thunder. | ויהמו שחקים בקול המון | 14 |
| 2. And the dwellers of the dust are like those who sink into the seas, | ויושבי עפר כיורדי ימים | 14-15 |
| terrified from the multitude of water. | נבעתים מהמון מים | 15 |
| 3. And their sages for them are like sailors (drowning) in the depths (of the sea), | וחכמיהם למו כמלחים במצולות | 15 |
| for all of their wisdom is confused in the multitude of water; | כי תתבלע כול חכמתם בהמות ימים | 15-16 |
| 4. When the depths boil over sources of the water, | ברתוח תהומות על נבוכי מים | 16 |
| and waves and breakers surge high in the multitude of their noise. | ויתרגשו לרום גלים ומשברי מים בהמון קולם | 16-17 |

[1414] This is plural in Hebrew, i.e., wombs or cervixes.

Strophe 6

| | | |
|---|---|---|
| 1. And as they surge S[heo]l [and A]bbed[on] open up, | ובהתרגשם יפתחו ש[או]ל [וא]בד[ון] | 17 |
| [and] all of the arrows of the pit with their path. | [ו]כול חצי שחת עם מצעדם | 17-18 |
| 2. And cause their sound to be heard in the deep,. | לתהום ישמיעו קולם | 18 |
| and they open up [eternal] gates [benea]th the works of wickedness | ויפתחו שערי [עולם תח]ת מעשי אפעה | 18 |
| 3. And the gates of the pit close behind the one who is pregnant with iniquity, | ויסגרו דלתי שחת בעד הרית עול | 19 |
| and the eternal bars (close) behind all the spirits of wickedness. | ובריחי עולם בעד כול רוחי אפעה | 19 |

# 1QH[a] 12.6–13.6 (Sukenik 4.5–5.3)[1415]

Antiphon

| | | |
|---|---|---|
| I thank you, O Lord. | אודכה אדוני | 6 |

Strophe 1

| | | |
|---|---|---|
| 1. For you have enlightened my face to your covenant and from [the kingdom of darkness], | כיא האירותה פני לבריתכה ומ[ממשלת חושך][1416] | 6 |
| [and] I will seek you [with] my [straight heart], | [ועם יושר לב]י אדורשכה | 7 |
| and as sure as dawn you appear to me as [mornin]g light. | וכשחר נכון לאור[תי]ם הופעתה לי | 7 |

Strophe 2

| | | |
|---|---|---|
| 1. But they, your people, [have sinned] in [their] stra[ying], | והמה עמכה [פתו] בתע[ותם] | 7-8 |
| [and] they made their words slippery. | [ו]בדברים החליקו למו | 8 |
| 2. Deceitful interpreters led them astray, | ומליצי רמיה התעום | 8 |
| they were cast down without understanding. | וילבטו בלא בינה | 8 |
| 3. For it [was] in the delusion of their deeds, | כיא[היה] בהולל מעשיהם | 8-9 |
| that I have been rejected by them; | כי נמאסי למו | 9 |
| they do not think (much) of me (even) when you show your might through me. | ולא יחשבוני בהגבירכה בי | 9 |
| 4. For they drive me from my land like a bird from its nest; | כיא ידיחני מארצי כצפור מקנה | 9-10 |
| all of my friends and relatives have been banished from me, | וכול רעי ומודעי נדחו ממני | 10 |
| and they think I am a lost vessel. | ויחשבוני לכלי אובד | 10 |

Strophe 3

| | | |
|---|---|---|
| 1. But they are lying interpreters and deceitful seers, | והמה מליצי כזב וחוזי רמיה | 10-11 |
| they plan Belial for me; | זממו עלי בליעל | 11 |
| 2. to change your law, which you have inculcated in my heart, | להמיר תורתכה אשר שננתה בלבבי | 11 |
| to smooth things for your people. | בחלקות לעמכה | 11-12 |
| 3. They withhold a drink of knowledge from the thirsty, | ויעצורו משקה דעת מצמאים | 12 |
| and give them (instead) vinegar for their thirst so that they may look upon their mistake: | ולצמאם ישקום חומץ למע הבט אל תעותם | 12-13 |
| 4. to mock during their feast days, | להתהולל במועדיהם | 13 |
| to snare themselves in their nets; | להתפש במצודותם | 13 |
| 5. but you, O God, know despise every thought of Belial, | כי אתה אל תנאץ כל מחשבת בליעל | 13-14 |
| and your council will stand, | ועצתכה היא תקום | 14 |
| and the plan of your heart will be established forever. | ומחשבת לבכה תכון לנצח | 14 |

[1415] 1QH[a] 12.40–41 through 13.1–6 is very fragmentary and is not included here.

[1416] This is my reconstruction. This fits the space at the end of the line which has enough room for 12–13 letter spaces. Cf. 1QH[a] 20.9, 27.26.

Strophe 4

| | | |
|---|---|---|
| 1. But they are hypocrites (and) devise plans of Belial, | והמה נעלמים זמות בליעל יחשובו | 14-15 |
| they seek you with a two-faced heart, | וידרשוכה בלב ולב | 15 |
| and they are not established in your truth, | ולא נכונו באמתכה | 15 |
| 2. They are a root that bears poison, | שורש פורה רוש | 15 |
| and wormwood (is) in their thoughts. | ולענה במחשבותם | 16 |
| 3. And they explore with the stubbornness of their heart, | ועם שרירות לבם יתורו | 15-16 |
| and seek you among idols. | וידרשוכה בגלולים | 16 |
| 4. And they have set the stumbling block of their iniquities before their faces, | ומכשול עוונם שמו לנגד פניהם | 16 |
| and they come to seek you from the mouths of prophets influenced by errors. | ויבאו לדורשכה מפי נביאי כזב מפותי תעות | 16-17 |
| 5. And [with] a m[oc]king lip and another tongue they speak to your (God's) people, | והם [ב]ל[ו]עג שפה ולשון אחרת ידברו לעמך | 17 |
| to act hypocritical in deceit with all their deeds: | להולל ברמיה כול מעשיהם | 18 |
| 6. For they have not chosen the way of your heart, | כי לא בחרו בדר[ך לב]כה | 18 |
| and they have not listened to your word; | ולא האזינו לדברכה | 18 |
| 7. For they say to a vision of knowledge "not true"! | כי אמרו לחזון דעת לא נכון | 18-19 |
| And (they say) to the path of your heart "not it"! | ולדרך לבכה לא היאה | 19 |

Strophe 5

| | | |
|---|---|---|
| 1. But you, O God, will answer them, | כי אתה אל תענה להם | 19 |
| in order to judge them by your might [according] to their idols and many sins. | לשופטם בגבורתכה [כ]גלוליהם וכרוב פשעיהם | 19-20 |
| 2. So that those who have left your covenant will be caught in their own machinations, | למען יתפשו במחשבותם אשר נזורו מבריתכה | 20 |
| and you will cut off all men of deceit in ju[dgme]nt, | ותכרת במ[שפ]ט כול אנשי מרמה | 21 |
| and seers of errors will no longer be found. | וחוזי תעות לא ימצאו עוד | 21 |
| 3. For there is no hypocrisy in any of your works, | כי אין הולל בכול מעשיך | 21 |
| and (no) deceit in the plan of your heart. | ולא רמיה במזמת לבכה | 22 |
| 4. Those who are like your soul with you will stand before you forever, | ואשר כנפשכה יעמודו לפניכה לעד | 22 |
| and those who walk in the way of your heart will be established to eternity. | והולכי בדרך לבכה יכונו לנצח | 22-23 |

Strophe 6

| | | |
|---|---|---|
| 1. [And] I, when I hold fast to you I stand strong, | [ו]אני בתומכי בכה אתעודדה | 23 |
| and rise up against those hate me, | ואקומה על מנאצי | 23 |
| and my hand is against all who despise me. | וידי על כול בוזי | 23 |
| 2. For they will not pay mind to [me] as long as you show your strength through me, | כיא לא יחשבונ[י] עד הגבירכה בי | 23-24 |
| and appear to me in your strength as the dawn's light. | ותופע לי בכוחכה לאורתים | 24 |
| 3. You have not covered in shame the faces of all who have been exami[n]ed by me: | ולא טחתה בבושת פני כול הנדרש[י]ם לי | 24-25 |
| the ones who gather together for your covenant; | הנועדים יחד לבריתכה | 25 |
| 4. and the ones who walk in the way of your heart listen to me, | וישומעוני ההולכים בדרך לבכה | 25 |
| and they get ready for you in the council of the holy ones. | ויערוכו לכה בסוד קדושים | 25-26 |
| 5. And you bring forth justice successfully and truth with ease, | ותוצא לנצח משפטם ולמישרים אמת | 26 |
| and you do not let them be led astray by the hand of the hapless when they scheme against them. | ולא תתעם ביד חלכאים כזומם למו | 26-27 |
| 6. And you put a their terror upon your people, | ותתן מוראם על עמכה | 27 |
| and (put) destruction to all the peoples of the lands, | ומפץ לכול עמי הארצות | 27 |
| to cut off by your judgment all the transgressors of your command. | להכרית במשפט כול עוברי פיכה | 27-28 |

Strophe 7

| | | |
|---|---|---|
| 1. And through me you have enlightened the faces of the masses, | ובי האירותה פני רבים | 28 |
| and you have increased them beyond counting, | ותגבר עד לאין מספר | 28 |
| 2. For you have made known to me the mysteries of your wonder, | כי הודעתני ברזי פלאכה | 28-29 |
| and in your wonderful council you have made yourself mighty with me: | ובסוד פלאכה הגברתה עמדי | 29 |
| 3. doing wonderful things before the masses for your glory, | והפלא לנגד רבים בעבור כבודכה | 29 |
| to make known to all the living your mighty deeds. | ולהודיע לכול החיים גבורותיכה | 29-30 |
| 4. What is flesh (compared) to this (greatness of God)? | מי בשר כזאת | 30 |
| and what is a creature of clay that he can magnify himself in wondrous deeds?: | ומה יצר חמר להגדיל פלאות | 30 |
| 4. For, he is in sin from the womb, | והוא בעוון מרחם | 30-31 |
| and until old age (he is) in unfaithful guilt. | ועד שבה באשמת מעל | 31 |

Strophe 8

| | | |
|---|---|---|
| 1. But I, I know that there is no righteousness with mankind, | ואני ידעתי כי לוא לאנוש צדקה | 31 |
| and there is no perfect path for the son of man. | ולוא לבן אדם תום דרך | 31-32 |
| 2. To the Most High God belong all the works of righteousness, | לאל עליון כול מעשי צדקה | 32 |
| and the way if humanity is not established except by God creating a spirit for it. | ודרך אנוש לוא תכון כי אם ברוח יצר אל לו | 32 |
| 3. In order to perfect a way for the sons of men, | להתם דרך לבני אדם | 33 |
| that they will know all his works through his mighty strength, | למען ידעו כול מעשיו בכוח גבורתו | 33 |
| and the multitude of his compassion upon all the sons of his will. | ורוב רחמיו על כול בני רצונו | 33-34 |

Strophe 9

| | | |
|---|---|---|
| 1. But trembling and quaking have seized me, | ואני רעד ורתת אחזוני | 34 |
| and all my bones shatter. | וכול גרמי ירועו | 34 |
| 2. And my heart melts like wax before fire, | וימס לבבי כדונג מ{ל}פני אש | 34 |
| and my knees behave like water spilled down a slope. | וילכו ברכי כמים מוגרים במורד | 34-35 |
| 3. For I remember the guilt of unfaithfulness of my ancestors, | כי זכרתי אשמותי עם מעל אבותי | 35 |
| when the wicked rose up against your covenant, | בקום רשעים על בריתך | 35 |
| and the hapless against your word. | וחלבאים על דברכה | 36 |

Strophe 10

| | | |
|---|---|---|
| 1. And I, I said “in my sin I have been abandoned from your covenant”; | ואני אמרתי בפשעי נעזבתי מבריתכה | 36 |
| however, when I remembered the strength of your hand together with your great compassion , | ובזוכרי כוח ידכה עם המון רחמיכה | 36-37 |
| 2. my (strength) was restored and I rose up, | התעודדתי ואקומה | 37 |
| and my spirit was held strong to its place before affliction. | ורוחי החזיקה במעמד לפני נגע | 37 |
| 3. For I am supported by your kindnesses and according to your multitude of compassions to me, | כי נשענתי בחסדיכה וכהמון רחמיכה בי | 37-38 |
| you atone for sin and puri[fy] man from sin through your righteousness. | תכפר עוון ולטה[ר] אנוש מאשמה בצדקתכה | 38 |
| 4. For you, [my G]od, and not for mankind is all that you have created, | לכה [א]ל[י] ולא לאדם כול אשר עשיתה | 38-39 |
| for you created the righteous and the wicked. | כי אתה בראתה צדיק ורשע | 39 |

# 1QH$^{a}$ 13.7–21 (Sukenik 5.5-19)

Antiphon

| | | |
|---|---|---|
| I thank you, O Lord | אודכה אדוני | 7 |
| **Strophe 1** | | |
| 1. For you did not abandon me when I lived among foreign people, | כי לא עזבתני בגורי בעם נכר | 7 |
| [nor left me when I sojourned among strangers].[1417] | [...] | 7 |
| 2. And you did [not] judge me according to my guilt, | [ולא] כאשמתי שפטתני | 7-8 |
| nor abandon me to my evil inclination, | ולא עזבתני בזמות יצרי | 8 |
| but you helped my life from the pit. | ותעזור משחת חיי | 8 |
| **Strophe 2** | | |
| 1. You gave me a [place of esc]ape amidst the lions: | ותתן לי [מקום לפ]לט בתוך לביאים | 8-9 |
| those appointed for the sons of guilt; | מועדים לבני אשמה | 9 |
| 2. lions which break the bones of the noble, | אריות שוברי עצם אדירים | 9 |
| and drink the blood of the mighty. | ושותי דם גבורים | 9 |
| **Strophe 3** | | |
| 1. And you set me in a camp with many fishermen, | ותשמני במגור עם דיגים רבים | 9-10 |
| which spread a cast net upon the face of the waters. | פורשי מכמרת על פני מים | 10 |
| 2. And hunters for the sons of unrighteousness, | וצידים לבני עולה | 10 |
| you established me there for judgment. | ושם למשפט יסדתני | 10-11 |
| 3. A counsel of truth you fortified in my heart, | וסוד אמת אמצתה בלבבי | 11 |
| and from this (comes) a covenant for those who seek it. | ומזה ברית לדורשיה | 11 |
| **Strophe 4** | | |
| 1. And you shut the mouth of the lions whose teeth are like a sword, | ותסגור פי כפירים אשר כחרב שניהם | 11-12 |
| whose fangs are like a sharp spear. | ומתלעותם כחנית הדה | 12 |
| 2. All their plots to seize (me) are (like) snake venom, | חמת תנינים כול מזמותם לחת{ו}ף | 12 |
| they lie in wait to ambush but cannot open their mouths against me. | יורבו ולא פצו עלי פיהם | 12-13 |
| **Strophe 5** | | |
| 1. For you, my God, hid me from the sons of man, | כי אתה אלי סתרתני נגד בני אדם | 13 |
| and hid your Torah in m[e] | ותורתכה חבתה ב[י] | 13 |
| until the revealed time of your salvation for me. | עד קץ הגלות ישעכה לי | 13-14 |
| 2. For in the sorrow of my soul you did not abandon me, | כי בצרת נפשי לא עזבתני | 14 |
| and you heard my cry (for help) in the bitterness of my soul, | ושועתי שמעתה במרורי נפשי | 14 |
| and the complaint of my agony you recognized during my groaning. | ודנת יגוני הכרתה באנחתי | 15 |
| **Strophe 6** | | |
| 1. And you saved my poor soul from the den of lions, | ותצל נפש עני במעון אריות | 15 |
| who sharpen their tongues like swords. | אשר שננו כחרב לשונם | 15 |
| 2. And you, My God, shut their teeth, | ואתה אלי סגרתה בעד שניהם | 16 |
| lest they tear apart {my} poor and afflicted soul. | פן יטרפו נפש{י} עני ורש | 16 |
| 3. And you drew back their tongue like a sword into its sheath, | ותוסף לשונם כחרב אל תערה | 16-17 |
| so that the life of your servant was not cu[t off], | בלוא [נכר]תה נפש עבדכה | 17 |
| in order to show your might through me before the sons of man. | ולמען הגבירכה בי לנגד בני אדם | 17 |

[1417] This is my hypothetical guess based on parallelism. There is space for 4–5 words.

Strophe 7

| | | |
|---|---|---|
| 1. You did wonders with the needy: | הפלתה באביון | 17-18 |
| and brought him for refine[ng] like gold in workings of fire, | ותביאהו במצר[ף] כזהב במעשי אש | 18 |
| and like silver refined in a smelting furnace to purify sevenfold. | וככסף מזוקק בכור נופחים לטהר שבעתים | 18 |
| 2. The strong and wicked rushed up to me with their oppressions, | וימהרו עלי רשעי עמים במצוקותם | 19 |
| and all day they trampled my life. | וכול היום ידכאו נפשי | 19 |
| 3. But you, My God, turn the storm to stillness, | ואתה אלי תשיב סערה לדממה | 20 |
| and the soul of the needy you saved like a bir[d from a trap], | ונפש אביון פלטתה כצפו[ר מפח] | 20 |
| [and] like prey from the mouth of lions (you saved the needy). | [ו]כטרף מפי אריות | 20-21 |

# 1QH$^{a}$ 13.22–15.8 (Sukenik 5.20–7.5) [1418]

Antiphon

| | | |
|---|---|---|
| I thank you, O Lord. | אודכה אדוני | 22 |

Strophe 1

| | | |
|---|---|---|
| 1. For you abandoned not the orphan, | כי לא עזבתה יתום | 22 |
| and despised not the one in need. | ולא בזיתה רש | 22 |
| 2. For your strength is with[out en]d, | כי גבורתכה לא[ין ק]ץ | 22 |
| and your glory without measure. | וכבודכה לאין מדה | 22-23 |
| 3. And wonderful warriors serve you, | וגבורי פלא משר{י}תיכה | 23 |
| and a humble people (are) in the mire of yo[ur] feet, | ועם ענוים בטאטאיי רגליכ[ה] | 23 |
| 4. [together] with those who hurry for righteousness, | [יחד] עם נמהרי צדק | 23-24 |
| to lift up together all the poor of faith from the uproar. | להעלות משאון יחד כול אביוני חסד | 24 |

Strophe 2

| | | |
|---|---|---|
| 1. And I, I have become a contention on account of the sin of all those who judge me, | ואני הייתי על ע[ון כול] דני לריב | 24 |
| and a contention with my neighbors. | ומדנים לרעי | 25 |
| 2. (They show) jealousy and anger towards those who came into my covenant, | קנאה ואף לבאי בריתי | 25 |
| backbiting and murmuring towards all of my associates. | ורגן ותלונה לכול נועדי | 25 |
| 3. Ev[en those who have e]aten my bread have enlarged their heel upon me, | ג[ם א]וכלי לחמי עלי הגדילו עקב | 25-26 |
| all who are joined in my council turn from me with lips of deceit. | ויליזו עלי בשפת עול כול נצמדי סודי | 26 |
| 4. And the people of my council are rebels and murmurers all around, | ואנשי עצתי סוררים ומלינים סביב | 26-27 |
| and the secret you have hidden in me they begin to slander to the children of destruction. | וברז חבתה בי ילכו רכיל לבני הוות | 27 |
| 5. And in order to show [your] mig[ht] through me, | ובעבור הגבי[רכה] בי | 27 |
| and in order to (show) their guilt, | ולמען אשמתם | 27-28 |
| you have hidden the spring of understanding the council of truth. | סתרת מעין בניה וסוד אמת | 28 |

Strophe 3

| | | |
|---|---|---|
| 1. And as for them, they plot destruction in their mind, | והמה הוות לבם יחשובו | 28 |
| and with wor[ds of] Belial they open their tongue of deception. | ודב[רי] בליעל פתחו לשון שקר | 28-29 |
| 2. And like poison of serpents that fly's forth repeatedly, | כחמת תנינים פורחת לקצים | 29 |
| and like slithering creatures of dust they wait, | וכזוחלי עפר יורו | 29 |
| to seiz[e] with the p[oison] of vipers which has no cure. | לחתו[ף] מ[בלגות] פתנים לאין חבר | 29-30 |
| 3. And it has become like an incurable pain, | ותהי לכאוב אנוש | 30 |

[1418] The arrangement below includes this whole *Hodayah* except 13.40–41, 14.1–9, 15.37–41 and 16.1–5, which are all not preserved well enough to get the sense of the parallelism or structure involved between the clauses.

| | | |
|---|---|---|
| and a painful affliction in the bowels of your servant, | ונגע נמאר בתכמי עבדכה | 30 |
| 4. in order to cause the [spir]it to stumble and bringing an end to strength, | להכשיל [רו]ח ולהתם כוח | 30-31 |
| so that it cannot grasp his position. | לבלתי החזק מעמד | 31 |
| 5. And they overtook me in distress without escape, | וישיגוני במצרים לאין מנוס | 31 |
| without separating me from clans. | ולא בהבדל ממשפחות | 31 |
| 6. And they growled forth on a harp their contention, | ויהמו בכנור ריבי | 31-32 |
| and together on stringed instruments (they sing) their complaints, | ובנגינות וחד תלונתם | 32 |
| with devastations and desolations. | עם שאה ומשואה | 32 |

Strophe 4

| | | |
|---|---|---|
| 1. A raging heat seized me, | זלעופות אחזוני | 32 |
| and spasms like a woman in labor, | וחבלים כצירי יולדה | 32-33 |
| and my heart growled within me. | ויהם עלי לבי | 33 |
| 2. I clothed myself in darkness, | קדרות לבשתי | 33 |
| and my tongue stuck to the palette of my mouth. | ולשוני לחך תדבק | 33 |
| 3. And they surrounded me with the destructions of their heart, | כי סבבוני בהוות לבם | 33 |
| and they made their intentions to me in bitterness. | ויצרם הופיע לי למרורים | 33-34 |
| 4. And my face darkened from light into darkness, | ויחשך מאור פני לאפלה | 34 |
| and my splendor changed to disfigurement. | והודי בהפך למשחית | 34 |
| 5. And my God widened an opening in my heart, | ואת אלי מרחב פתחתה בלבבי | 34-35 |
| but they made it tight with distress, | ויוספוה לצוקה | 35 |
| and they hedged me in with deep darkness. | וישוכו בעדי בצלמות | 35 |

Strophe 5

| | | |
|---|---|---|
| 1. And I ate the bread of my groaning, | ואוכלה בלחם אנחתי | 35 |
| and my drink as crying with no end of tears. | ושקוי בדמעות אין כלה | 36 |
| 2. For my eyes have dimmed from anger, | כי עששו מכעס עיני | 36 |
| and my soul from the bitterness of the day. | ונפשי במרורי יום | 36 |
| 3. Sighs and grief surrounded me, | אנחה ויגון יסובבוני | 36-37 |
| and shame was on (my) face. | ובושת על פנים | 37 |
| 4. My bread was turned to contention, | ויהפך לי לחמי לריב | 37 |
| and my drink into a lord of strife. | ושקוי לבעל מדנים | 37 |
| 5. It entered my bones causing my spirit to stumble, | ויבוא בעצמי להכשיל רוה | 37-38 |
| and destroying (my) strength. | ולכלות כוח | 38 |

Strophe 6

| | | |
|---|---|---|
| 1. And like the mysteries of sin they changed the works of God through their guilt, | כרזי פשע משנים מעשי אל באשמתם | 38 |
| for I was caught in cords which could not be broken, | כי נאסרתי בעבותים לאין נתק | 38-39 |
| and chains which could not be broken. | וזקים ללוא ישוברו | 39 |
| 2. A strong wall (was) [around me], | וחומת עוז [בעדי] | 39 |
| and bars of iron, | ובריחי ברזל | 39 |
| and doors [of bronze which cannot be opened]. | ודלתי [נחושת לאין פתוח] | 39-40 |

Strophe 7[1419]

| | | |
|---|---|---|
| 1. I am comforted concerning the multitude of people, | ואנחמה על המון עם | 10 |
| and concerning the uproar of the kingdoms which gather together [for] my [salv]ation, | ועל שאון ממלכות בהאספם [ליש]ועתי | 10 |
| 2. which you will raise up in a little while: | אשר תרים למצער | 10-11 |

[1419] The poetic arrangement skips to column 14, line 10, at this point because of the fragmentary nature of 1QH[a] 13.40–14.9. Thus, 11 lines from the end of column 13 until the beginning of column 14 are missing in between the end of strophe 6 and the beginning of strophe 7.

| | | |
|---|---|---|
| survivors of your people, | מחיה בעמכה | 11 |
| and a remnant in your inheritance. | ושארית בנחלתכה | 11 |
| 3. And refine them to purify from guilt, | ותזקקם להטהר מאשמה | 11 |
| [and from s]in all their works in your truth. | [ומח]טוא כול מעשיהם באמתכה | 11-12 |
| 4. And in your loving kindnesses you judge in a multitude of compassion, | ובחסדיך תשפטם בהמון רחמים | 12 |
| and abundant forgiveness; | ורוב סליחה | 12 |
| 5. to teach them according to your command, | וכפיכה להורותם | 12 |
| and the uprightness of your truth. | וכיושיר אמתכה | 13 |

Strophe 8

| | | |
|---|---|---|
| 1. In order to establish them according to your counsel for your glory, | להכינם בעצתכה לכבודכה | 13 |
| and for your sake [you have act]ed to magnify Torah. | ולמענכה עשי[תה] לגדל תורה | 13 |
| 2. And to [teac]h of the [glory] of the people of your counsel amidst mankind, | ול[שכי]ל [כבוד] אנשי עצתכה בתוך בני אדם | 13-14 |
| to explain to eternal generations your wonderful deeds, | לספר לדורות עולם נפלאותיכה | 14 |
| and (to) [me]ditate upon [your] mighty acts without ceasing. | ובגבורותי[כה יש]וחחו לאין השבת | 14-15 |

Strophe 9

| | | |
|---|---|---|
| 1. And all the nations know your truth, | וידעו כול גוים אמתכה | 15 |
| and all the peoples your glory. | וכול לאומים כבודכה | 15 |
| 2. For you bring an un[derstanding of] your secret to all the peoples of your council, | כי הביאותה ב[ינת] סודכה לכול אנשי עצתכה | 15-16 |
| and (to) all the lot of community, and with the angels of presence, | ובגורל יחד עם מלאכי פנים | 16 |
| without an intermediary between [your] h[oly ones] (and those who) [a]nswer according to the spirit. | ואין מליץ בנים לק[דושיכה ל]השיב כרוח | 16-17 |

Strophe 10

| | | |
|---|---|---|
| 1. For […] | כי [...][1420] | 17 |
| and they repent on the command of your glory, | והם ישובו בפי כבודכה | 17 |
| and they become your princes in the [eternal] lo[t]. | ויהיו שריכה בגור[ל עולם] | 17 |
| 2. [And] their [shoot] opens as a bloom [blooming for] everlasting fragrance, | [וגזע]ם פרח כציץ [יציץ ל]הוד עולם | 17-18 |
| making a sprout grow into the branches of an eternal planting, | לגדל נצר לעופי מטעת עולם | 18 |
| and it will cast a shadow over all the world. | ויצל צל על כול תבל | 18 |
| 3. And its b[ranches] will reach the clouds, | ד[ליותי]ו עד שחקים | 18-19 |
| and its roots will reach unto the depths. | ושרשיו עד תהום | 19 |
| 4. And all rivers of Eden [make] its [b]r[anch]es [m]o[ist], | וכול נהרות עדן [ת]ל[חלחנה ד]ל[י]ותיו | 19 |
| and it will (extend) to the seas [without] end. | והיה לימים ל[אין] חקר | 19-20 |
| 5. And they will reach all over the entire world without end, | והתאזרו על תבל לאין אפס | 20 |
| and unto Sheol [its border will flow], | ועד שאול [יבקעו פלגיו] | 20 |
| [and] from the spring of light to an eternal foundation without end. | [ו]היה מעין אור למקור עולם לאין חסר | 20-21 |
| 6. In its bright flames all the children [of iniquity] will burn, | בשביבי נוגהו יבערו כול בני [עולה] | 21 |
| [and it will become] as a burning fire of all the men of guilt until all are destroyed. | [והיה] לאש בוערת בכול אנשי אשמה עד כלה | 21-22 |
| 7. And them who joined themselves to my witness, | והמה נצמדי תעודתי | 22 |
| were influenced by err[ing interpreters], | פותו במלי[צי תעות] | 22 |
| [to] bring a stranger into the works of righteousness. | [ל]הביא זר בעבודת צדק | 22 |

[1420] One colon is missing here because the text is too fragmentary at this point to reconstruct the missing words. There is enough physical space for 2–3 words. For possible reconstructions see *DJD* 40, 188.

Strophe 11

| | | |
|---|---|---|
| 1. And you, God, commanded them to profit from their ways: | ואתה אל צויתם להועיל מדרכיהם | 23 |
| in the path of the hol[y] in which [they (should) walk], | בדרך קוד[ש אשר ילכו] בה | 23 |
| 2. in which the uncircumcised and unclean and violent do not pass, | וערל וטמא ופריץ בל יעוברנה | 23-24 |
| staggering in the path of your heart, | ויתמוטטו מדרך לבכה | 24 |
| and in the destructions of [their] s[in] they [stumble] (on this path). | ובהוות פ[שעם יכשל]ו | 24 |
| 3. And Belial is like a counselor in their heart, | וכמוא יועץ בליעל עם לבבם | 24-25 |
| [and they establi]shed wicked plans, | [ויכי]נו מחשבת רשעה | 25 |
| and wallowed in guilt. | יתגוללו באשמה | 25 |

Strophe 12

| | | |
|---|---|---|
| 1. And [I wa]s like a sailor in a ship on the raging seas, | ו[אני היי]תי כמלח באוניה בזעף ימים | 25-26 |
| their waves and all their breakers roared over me. | גליהם וכול משבריהם עלי המו | 26 |
| 2. A hurricane [without] silence to restore the soul, | רוח עועיים [לאין] דממה להשיב נפש | 26 |
| and there was not a path to make a straight way on the face of the waters. | ואין נתיבת לישר דרך על פני מים | 26-27 |
| 3. And the deep roared to my groaning, | ויהם תהום לאנחתי | 27 |
| and [my life] approach[ed] the gates of death. | ונגש[ו חיי] עד שערי מות | 27 |

Strophe 13

| | | |
|---|---|---|
| 1. And I was like one who enters a fortified city, | ואהיה כבא בעיר מצור | 27-28 |
| and take refuge in a high rampart until deliverance. | ונעוז בחומה נשגבה עד פלט | 28 |
| 2. And I will re[ly] on your truth O God, | ואשע[נה] באמתכה אלי | 28 |
| for you have set the foundation on bedrock, | כי אתה תשים סוד על סלע | 28-29 |
| and the rafters upon the correct measure and tru[e] level, | וכפיס על קו משפט ומשקלת אמ[ת] | 29 |
| 3. in order to m[a]ke the tested stones, | ל[ע]שות אבני בחן | 29 |
| into a strong building which will not be shaken. | לבנית עוז ללוא תתזעזע | 29-30 |
| 4. And all who go into it will not be shaken, | וכול באיה בל ימוטו | 30 |
| for a foreigner will not enter into its gates. | כי לא יבוא זר בשעריה | 30 |
| 5. (Its) protecting gates allow no entry, | דלתי מגן לאין מבוא | 30-31 |
| and its strong bars cannot be shattered. | ובריחי עוז ללוא ישוברו | 31 |
| 6. No soldier with his weapons of war can enter, | בל יבוא גדוד בכלי מלחמתו | 31 |
| until the end of all the arrows of the wars of evil. | עם תום כול חצי מלחמות רשעה | 31-32 |

Strophe 14

| | | |
|---|---|---|
| 1. And then the sword of God will hasten in the time if judgment, | ואז תחיש חרב אל בקץ משפט | 32 |
| and all the sons of his truth will awake to cu[t] off wickedness, | וכול בני אמתו יעורו להכרי[ת] רשעה | 32-33 |
| and all the children of guilt will no longer exist. | וכול בני אשמה לא יהיו עוד | 33 |
| 2. And the hero will draw his bow and open the fortifications of heaven upon an endless plain, | וידרוך גבור קשתו ויפתח מצורי השמים למרחב אין קץ | 33-34 |
| and the eternal gates will bring forth (their) weapons of war. | ושערי עולם להוציא כלי מלחמות | 34 |
| 3. And they will be mighty from one end (of the earth) to the other, | ויעצומו מקצה עד קצה | 34 |
| and they will shoot arrow[s], | וחצי[ם] יורו | 34-35 |
| and there will be no escape for a creature of guilt. | ואין פלט ליצר אשמה | 35 |
| 4. To utter destruction they will trample until there is no remnant, | לכלה ירמוסו ואין שרית | 35 |
| and no hope in the mass of corpses, | ואין תקוה ברוב פגרים | 35 |
| and there will not be any escape for all the heroes of war. | ולכול גבורי מלחמות אין מנוס | 36 |

Strophe 15[1421]

| | | |
|---|---|---|
| 1. And I am speechless on account of their destruct[tions], | ואני נאלמתי מהו[ות]ם | 4 |
| […][1422] | [...] | 4 |
| 2. (my) [ar]m is broken from its joint, | [זרו]ע נשברת מקניה | 5 |
| and my legs have sunk into the mud, | ותטבע בבבץ רגלי | 5 |
| 3. my eyes have shut from seeing evil, | שעו עיני מראות רע | 5-6 |
| and my ears from hearing bloodshed. | ואוזני משמוע דמים | 6 |
| 4. My heart was made desolate by evil plans, | השם לבבי ממחשבת רוע | 6 |
| for Belial is manifested in their intentions of destructions. | כי בליעל עם הופע יצר הוותם | 6-7 |
| 5. All of the foundations of my skeleton were shaken, | ויריעו כול אושי מבניתי | 7 |
| and my bones are dislocated, | ועצמי יתפרדו | 7 |
| 6. And my bowels within me are like a ship in a raging storm, | ותכמי עלי כאוניה בזעף חרישית | 7-8 |
| and my heart murmurs to its destruction, | ויהם לבי לכלה | 8 |
| and a spirit of confusion swallows me because of the destructions of their sin. | ורוח עועיים תבלעני מהוות פשעם | 8 |

## 1QH[a] 15.9–28 (Sukenik 7.6–25)

Antiphon

| | | |
|---|---|---|
| I thank you, O Lord. | אודכה אדוני | 9 |

Strophe 1.

| | | |
|---|---|---|
| 1. For you supported me with your strength, | כי סמכתני בעוזכה | 9 |
| and your holy spirit you have extended to me lest I fall. | ורוח קודשכה הניפותה בי בל אמוט | 9-10 |
| 2. And you strengthened me for the wars of wickedness, | ותחזקני לפני מלחמות רשעה | 10 |
| and in all their disasters you did not cause (me) to be dis[maye]d from your covenant. | ובכול הוותם לא החת[ות]ה מבריתכה | 10-11 |
| 3. And you set me in a mighty tower and a lofty rampart, | ותשימני כמגדל עוז כחומה נשגבה | 11 |
| and you placed my building on a rock. | ותכן על סלע מבניתי | 11-12 |
| 4. And my foundation on eternal footings, | ואושי עולם לסודי | 12 |
| and all my walls are tested ramparts which do not tremble. | וכול קירותי לחומת בחן ללוא תזד{ז}עזע | 12 |

Strophe 2

| | | |
|---|---|---|
| 1. And you, my God, gave (me) to the weary, to the council of the holy, | ואתה אלי נתתי לעפים לעצת קודש | 13 |
| and you st[rengthened] me in your covenant. | ות[חזק]נ[י] בבריתכה | 13 |
| 2. And my tongue was like one of your disciples, | ולשוני כלמודיך | 13 |
| but the spirit of destruction has no speech. | ואין פה לרוח הוות | 14 |
| 3. And all the children of guild have no ready answer, | ולא מענה לשון לכול בני אשמה | 14 |
| for the lips of deceit are dumb. | כי תאלמנה שפתי שפתי שקר | 14-15 |
| 4. For all my attackers are condemned in judgment, | כי כול גדי למשפט תרשיע | 15 |
| in order to separate the righteous and evil for me. | להבדיל בי בין צדיק לרשע | 15 |

[1421] The poetic arrangement skips to column 15, line 4, at this point because of the fragmentary nature of 1QH[a] 14.36–15.3. Thus, 8 lines from the end of column 14 until the beginning of column 15 are missing in between the end of strophe 14 and the beginning of strophe 15.

[1422] One colon is missing here because the text is too fragmentary at this point to reconstruct the missing words. There is enough physical space for 3–4 words. For possible reconstructions see *DJD* 40, 200.

Strophe 3

| | | |
|---|---|---|
| 1. For you know the intention of every deed,[1423] | כי אתה ידעתה כול יצר מעשה | 16 |
| and you recognize every answer of the tongue. | וכול מענה לשון הכרתה | 16 |
| 2. For you established my heart as your [te]aching and you truth, | ותכן לבי כ[ל]מודיכה וכאמתכה | 16-17 |
| and directed my step toward paths of righteousness. | לישר פעמי לנתיבות צדקה | 17 |
| 3. To walk about before you within the border of [li]fe, | להתהלך לפניך בגבול [חי]ים | 17-18 |
| on a paths of glory, life, and peace wi[thout] turning aside, | לשבולי כבוד {וחיים} ושלום לאין ה[סר] | 18 |
| [and] it will n[o]t cease forever. | [ו]ל[ו]א להשבת לנצח | 18 |

Strophe 4

| | | |
|---|---|---|
| 1. For you know the intention of your servant, | ואתה ידעתה יצר עבדכה | 19 |
| for the right[eousness of man] is not his support. | כי לא צ[דק אנוש][1424] משענתו | 19 |
| 2. So as to exalt [his] heart and seek refuge in strength, | להרים לב[ו] ולהעיז בכוח | 19-20 |
| for there are no refuges of the flesh for a cr[eature of clay]. | ומחסי בשר אין לי[צר חמר] | 20 |
| 3. [And for dust] there are no righteous deeds, | [ולעפר] אין צדקות | 20 |
| to be saved from your ju[dgment] without forgiveness. | להנצל מפ[קודה] בלוא סליחה | 20-21 |

Strophe 5

| | | |
|---|---|---|
| 1. But I will depend upon the greatness of [your compassions], | ואני נשענתי ברוב [רחמיכה] | 21 |
| [and upon the greatness] of your mercy I will await; | [ולהמון] חסדכה אוחיל | 21 |
| 2. in order to bloom like a plant and grow like a shoot, | להציץ כמטע ולגדל נצר | 21-22 |
| to seek refuge in (your) strength and be st[rengthened in your station]. | להעיז בכוח ול[החזיק מעמד] | 22 |
| 3. [For, by] your righteousness you have stationed me in your covenant, | [כי ב]צדקתכה העמדתני לבריתכה | 22-23 |
| I have held fast to your truth and stre[ngthened myself in your mercies]. | ואתמוכה באמתכה ואת[חזקה בחסדיכה][1425] | 23 |

Strophe 6

| | | |
|---|---|---|
| 1. And you made me a father to the children of mercy, | ותשימני אב לבני חסד | 23 |
| and a wet nurse to the people of wonder. | וכאומן לאנשי מופת | 24 |
| 2. They opened (their) mouth like an infa[nt to the breasts of its mother], | ויפצו פה כיונ[ק לשדי אמו] | 24 |
| and like a playing of a baby in the bosom of its nurse. | וכשעשע עוליל בחיק אומניו | 24-25 |
| 3. And you lifted up my horn over all who despise me, | ותרם קרני על כול מנאצי | 25 |
| and the [re]mnant of [all] those who are war with me are scatt[ered]. | ויתפ[רדו כול ש]ארית אנשי מלחמתי | 25 |
| 4. And the lords of my strife are (blown away) like chaff in the wind, | ובעלי רבי כמוץ לפני רוח | 25-26 |
| for my dominion (extends) over those who scorn me. | וממשלתי על בוזי | 26 |

Strophe 7

| | | |
|---|---|---|
| 1. For [you], my God, have helped my soul, | כי [אתה] אלי עזרתה נפשי | 26 |
| you have exalted my horn on high. | ותרם קרני למעלה | 26-27 |
| 2. And I shine in a sevenfold light, | והופעתי באור שבעתים | 27 |
| in a li[ght which you have p]repared for your glory. | בא[ור אשר ה]כינותה לכבודכה | 27 |
| 3. For you are an eternal light to me, | כי אתה לי למאור | 28 |
| and you set my feet on a level pl[ain]. | עולם ותכן רגלי במי[שור] | 28 |

[1423] The translation of colon 1a follows *DJD* (Newsom, *DJD* 40, 214).
[1424] Cf. 1QH[a] 12.31. This is my reconstruction.
[1425] This is my reconstruction.

# 1QH$^{a}$ 15.29– 36 (Sukenik 7.26–33)

| | | |
|---|---|---|
| Antiphon | | |
| I than[k you, O Lo]rd | אודכ[ה אדו]ני | 29 |
| Strophe 1 | | |
| 1. For you made me wise in your truth, | כי השכלתני באמתכה | 29 |
| and your wonderful secrets you made known to me. | וברזי פלאכה הודעתני | 30 |
| 2. And your mercy, (you have made known) to a [sinful] man, | ובחסדיכה לאיש [פשע] | 30 |
| and your great compassion, (you have made known) to a perverted heart. | וברוב רחמיכה לנעוי לב | 30 |
| Strophe 2 | | |
| 1. For who is like you among the gods O Lord? | כי מי כמוכה באלים אדוני | 31 |
| And who is like your truth? | ומי כאמתכה | 31 |
| And who is justified before you when he is judged? | ומי יצדק לפניכה בהשפטו | 31 |
| 2. Not one of all the spirits can answer your reproof, | ואין להשיב על תוכחתכה כול רוח | 31-32 |
| and not one of any of them can stand before your wrath. | ולא יוכל כול להתיצב לפני ח{כ}מתדה[1426] | 32 |
| Strophe 3 | | |
| 1. But all the sons of your truth you will bring before you in forgiveness, | וכול בני אמתכה תביא בסליחות לפניכה | 32-33 |
| in order to cleanse them from their sins by your great goodness, | לטהרם מפשעיהם ברוב טובכה | 33 |
| and you will cause them to stand in the abundance of your mercy before you forever and ever. | ובהמון רחמיכה להעמידם לפניכה לעולמי עד | 33-34 |
| Strophe 4 | | |
| 1. For you are an eternal God, | כי אל עולם אתה | 34 |
| and all of your ways are established forever and ever, | וכול דרכיכה יכונו לנצח נצחים | 34-35 |
| and there is none but you. | ואין זולתכה | 35 |
| 2. And how can a man of emptiness and a master of vanity, | ומה הוא איש תהו ובעל הבל | 35 |
| understand your mighty wondrous deeds? | להתבונן במעשי פלאך הגדולים | 35-36 |

# 1QH$^{a}$ 16.5–17.36 (Sukenik 8.4–9.36)

| | | |
|---|---|---|
| Antiphon | | |
| I than[k you, O Lo]rd. | אוד[כה אד]וני | 5 |
| Strophe 1 | | |
| 1. For you have placed me by: springs of streams in a dry land, | כי נתתי במקור נוזלים ביבשה | 5 |
| and a spring of water in a dry land, | ומבוע מים בארץ ציה | 5 |
| and a watered garden, | ומשקי גן | 5-6 |
| and a pool [of water] of the field. | ואגם [מים] השדה | 6 |
| 2. A planting of juniper, elm, and cedar together for your glory, | מטע ברוש ותדהר עם תאשור יחד לכבודכה | 6 |
| trees of life at a secret spring, | עצי חיים במעין רז | 6-7 |
| hidden within all the trees of water. | מחובאים בתוך כול עצי מים | 7 |
| 3. And they were there to sprout a shoot into an eternal planting, | והיו להפריה נצר למטעת עולם | 7 |
| taking root before they bud. | להשריש טרם יפריחו | 8 |
| 4. They send their roots out to an aquif[er], | ושורשיהם ליוב[ל] ישלחו | 8 |
| and opened to living waters (and) stemmed, | ויפתח למים חיים יגזעו | 8 |

[1426] There is a scribal erasure of the letter *kaf* in this word. I understand this word to be from חמה "wrath." See *DJD* 40, 210.

| | | |
|---|---|---|
| and they were an eternal spring. | ויהי למקור עולם | 9 |
| 5. And all the pasturing an[ima]ls fed upon its sprouts, | ובנצר עליו ירעו כול ח[יו]ת יער | 9 |
| and all that passers of the way trampled its roots, | ומרמס גיזעו לכל עוברי דרך | 9-10 |
| and its branches were for every winged bird. | ודליתו לכל עוף כנף | 10 |
| 6. And all the tr[ees] of water towered over it, | וירמו עליו כול ע[צי] מים | 10 |
| for they grew tall in their plantation, | כי במטעתם יתשגשגו | 10 |
| yet they do not send their root to the aquifer. | ואל יובל לא ישלחו שורש | 11 |
| 7. And the h[o]ly shoot sprouted up, | ומפריח נצר ק[ו]דש | 11 |
| into a hidden planting of truth without being regarded, | למטעת אמת סותר בלוא נחשב | 11-12 |
| and without being known sealing up its mystery. | ובלא נודע חותם רזו | 12 |
| | | |
| Strophe 2 | | |
| 1. And you O [Go]d have protected its fruit, | ואתה [א]ל שכתה בעד פריו | 12 |
| through a mystery of strong warriors, | ברז גבורי כוח | 12 |
| and spirits of holiness, | ורוחות קודש | 13 |
| and a whirling flame of fire. | ולהט אש | 13 |
| 2. So that no stra[nger] might c[ome] to the fountain of life, | מתהפכת בל י[בוא ז]ר במעין חיים | 13 |
| and with the trees of life they will neither drink holy water, | ועם עצי עולם לא ישתה מי קודש | 13-14 |
| nor bear its fruit with the planting of heaven. | בל ינובב פריו עם מטע שחקים | 14 |
| 3. For he sees without recognizing, | כי ראה בלא הכיר | 14 |
| and he considers without believing in the well of life, | ויחשוב בלא האמין למקור חיים | 15 |
| so he gives the yi[e]ld of the eternal bloom. | ויתן יב[ו]ל פרח עולם | 15 |
| | | |
| Strophe 3 | | |
| 1. And I became as [thi]ngs washed up by flooding rivers, | ואני הייתי ל[ב]זאי נהרות שוטפים | 15-16 |
| for they cast upon me their mire. | כי גרשו עלי רפשם | 16 |
| 2. And you My Lord made my mouth like an early rain for every [plant], | ואתה אלי שמתה בפי כיורה גשם לכול [עשב][1427] | 17 |
| and (like) a spring of living water which does not fail. | ומבוע מים חיים ולא יכזב | 17 |
| 3. When the heavens open up they do not cease, | לפתוח השמים לא ימישו | 17-18 |
| and they become as a flowing river o[n all the trees] of the water, | ויהיו לנחל שוטף ע[ל כול עצי] מים | 18 |
| and (turn) into the seas without end. | ולימים לאין חקר | 18 |
| 4. Quickly the hidden things bubble forth in secret, | פיתאום יביעו מחובאים בסתר | 19 |
| […].[1428] | [...] | 19 |
| 5. and they become bitt[er waters for all trees] wet and dry, | ויהיו למי מר[יבה לכול עץ] לח ויבש | 19-20 |
| and the depths for all creatures and tree[s of the field]. | ומצולה לכול חיה ועצ[י שדה][1429] | 20 |
| | | |
| Strophe 4[1430] | | |
| 1. And I am like a man abandoned in agony, | ואהיה כאיש נעזב ביגון | 28 |
| […] there is no refuge for me. | [...] אין מעוז לי | 28 |
| 2. For my affliction br[ea]ks out into bitterness, | כי פרח נג[י]עי למרורים | 28-29 |
| and an incurable pain so that it is not possible to keep strength. | וכאוב אנוש לאין עצור כוח | 29 |
| 3. [And dis]may [has come] upon me like those who descend to Sheol, | [ ותהי מה]ומה עלי כיורדי שאול | 29 |
| and with the dead my spirit searches. | ועם מתים יחפש רוחי | 29-30 |
| 4. For [my] life has reached the pit, | כי הגיעו לשחת חי[י] | 30 |

[1427] This is my reconstruction. For the use of the preposition ב to denote the direct object in the *Hodayot* see §4.7.2.

[1428] One colon is missing here because of a lacuna in the text. Judging by the line above (line 18), there is enough physical space for 3–4 words here.

[1429] This is my reconstruction.

[1430] The poetic arrangement skips to line 28 at this point because of the fragmentary nature of 1QH[a] 16.20–27. Thus, 7 lines are missing in between the end of strophe 3 and the beginning of strophe 4.

| | | |
|---|---|---|
| [and there] my soul faints day and night without rest. | [ושם][1431] תתעטף נפשי יומם ולילה לאין מנוח | 30-31 |
| 5. And it breaks forth like burning fire enclosed in my bones, | ויפרח כאש בוער עצור בעצמי | 31 |
| for many days flame devours. | עד ימימה תואכל שלבתה | 31 |
| 6. Putting an end to strength of ages, | להתם כוח לקצים | 32 |
| wearing out flesh until appointed times. | ולבלות בשר עד מועדים | 32 |
| | | |
| Strophe 5 | | |
| 1. And breakers fly against me, | ויתעופפו עלי משברים | 32 |
| and my soul is worn down within me to the point of extinction, | ונפשי עלי תשתוחח לכלה | 33 |
| for the strength of my body has ceased: | כי נשבת מעוזי מגויתי | 33 |
| 2. and my heart is poured out like water, | וינגר כמים לבי | 33 |
| and my flesh melts like wax, | וימס כדונג בשרי | 33-34 |
| and the strength of my loins turns to calamity, | ומעוז מותני היה לבהלה | 34 |
| 3. and my arm is dislocated from its joint, | ותשבר זרועי מקניה | 34 |
| and I ca[nn]ot wave my hand, | ו[א]ין להניף יד | 34 |
| 4. my legs are caught in a fetter, | ורגלי נלכדה בכבל | 35 |
| and my knees are (unstable) like water. | וילכו כמים ברכי | 35 |
| 5. It is not possible to take a step; | ואין לשלוח פעם | 35 |
| there is no step in the sound of my foot, | ולא מצעד לקול רגלי | 35 |
| and the strength of my arm is bound with fetters of hindrance. | וחזוק זרועי רותקו בזקי מכשול | 36 |
| 6. And even though you strengthened the tongue in my mouth without restraint, | ולשון הגברתה בפי בלא נאספה | 36 |
| I cannot lift up my voice | ואין להרים קול | 36-37 |
| 7. in order to: make my disciples to hear, | ולהאזין למודים | 37 |
| raise up the soul of the one who stumble, | לחיות רוח כושלים | 37 |
| and support the weary with a word. | ולעות לעאף דבר | 37 |
| | | |
| Strophe 7[1432] | | |
| 1. […] breakers of death, | [...]משברי מות | 4 |
| and Sheol upon my couch. | ושאול על יצועי | 4 |
| 2. My bed cries out in lamentation, | ערשי בקינה תשא | 4 |
| and my pa[llet] with the sound of sighing. | ומ[טתי] בקול אנחה | 4 |
| 3. My eyes are like a moth in a kiln, | עיני כעש בכבשן | 5 |
| and my tears are like streams of water. | ודמעתי כנחלי מים | 5 |
| 4. My eyes are destroyed from rest, | כלו למנוח עיני | 5 |
| and my [strength] stands far off from me, | ו[מעוז]י עמד לי מרחוק | 5-6 |
| and my life is on the edge. | וחיי מצד | 6 |
| | | |
| Strophe 8 | | |
| 1. But as for me, from disaster to affliction, | ואני משאה אלמשואה | 6 |
| from pain to affliction, | וממכאוב לנגע | 6 |
| and from travails to breakers, | ומחבלים למשברים | 6-7 |
| 2. my soul meditates on your wonderful deeds. | תשוחח נפשי בנפלאותיכה | 7 |
| And you have not rejected me in your kindness, | ולא הזנחתני בחסדיכה | 7 |
| and from season to season my soul delights in the multitude of your compassions. | מקץ לקץ תשת שע נפשי בהמון רחמיכה | 7-8 |
| 3. And I will respond to those who swallow the matter, | ואשיבה למבלעי דבר | 8 |
| and (offer) a reproof to the ones who are sunk down. | ולמשתוחיחי בי תוכחת | 9 |

[1431] This is my reconstruction.

[1432] The poetic arrangement skips to 17.3 at this point because of the fragmentary nature of 1QH[a] 16.37–17.3. Thus, 6 lines are missing in between the end of strophe 6 and the beginning of strophe 7. It is impossible to judge where strophe 7 begins.

| | | |
|---|---|---|
| 4. And I will declare wrong his judgment, | ואשיעה דינו | 9 |
| and your judgment I will justify. | ומשפטכה אצדיק | 9 |
| 5. For I know your truth, | כי ידעתי באמתכה | 9-10 |
| and I choose my judgment, | ואבחרה במשפטי | 10 |
| and I accept my afflictions. | ובנגיעי רציתי | 10 |
| 6. For I wait for your loving kindness, | כי יחלתי לחסדיכה | 10 |
| you put a prayer of supplication in the mouth of your servant. | ותתן תחנה בפי עבדכה | 10-11 |
| 7. You have not reproached my life, | ולא געלתה חיי | 11 |
| nor rejected my well being, | ושלומי לא הזנחתה | 11 |
| nor forsaken my hope. | ולא עזבתה תקותי | 11-12 |
| 8. In the face of affliction my spirit stands fast. | ולפני נגע העמדתה רוחי | 12 |
| | | |
| Strophe 9 | | |
| 1. For you yourself have established my spirit, | כי אתה יסדתה רוחי | 12 |
| and you know my thoughts. | ותדע מזמתי | 12 |
| 2. And in my distress you have comforted me, | ובצוקותי נחמתני | 13 |
| and in your forgiveness I take delight, | ובסליחות אשתעשע | 13 |
| and I am comforted concerning my previous sin. | ואנחמה על פשע ראשון | 13 |
| 3. And I know th[at] there is hope in your compassion, | ואדעה כ[י] יש מקוה בחסדיכה | 14 |
| and expectation in the abundance of your strength. | ותוחלה ברוב כוחכה | 14 |
| 4. For no one can be justified in your judgment, | כי לא יצדק כול במשפטכה | 14-15 |
| and no one can be acquitt[ed] in your trial. | ולא יזכ[ה] בריבכה | 15 |
| 5. A man can be more just than (another) man, | אנוש מאנוש יצדק | 15 |
| and a man can be wiser than his fellow. | וגבר מרעהו ישכיל | 15-16 |
| 6. And a being of flesh more honored than (another) creature [of clay], | ובשר מיצר [חמר][1433] יכבד | 16 |
| one spirit may stronger than another spirit, | ורוח מרוח תגבר | 16 |
| 7. But compared to your might there is no strength, | וכגבורתכה אין בכוח | 16-17 |
| and compared to your honor there is no [glory]. | ולכבודכה אין [הדר][1434] | 17 |
| 8. [And] your wisdom is without measure, | [ו]לחכמתכה אין מדה | 17 |
| and your truth […]. | ולאמת[כה ...]ם | 17 |
| | | |
| Strophe 10[1435] | | |
| 1. For you, My God, at the appointed time […] defend my case, | כי אתה אלי למוע[ד ...] תריב ריבי | 23 |
| in the mystery of your wisdom you reprove me. | כי ברז חכמתכה הוכחכה בי | 23 |
| 2. And you conceal truth until […] its appointed time, | ותחבא אמת לקץ [...] מועדו | 24 |
| your reproof will becomes matter of rejoicing and joy for me. | ותהי תוכחתכה לי לשמחה וששון | 24 |
| 3. And my afflictions are matter of et[ernal] healing, | ונגיעי למרפא ע[ולם] | 25 |
| [and] everlasting [peace]. | [ושלום] נצח | 25 |
| 4. And the contempt of my foes will become a crown of glory to me, | ובוז צרי לי לכליל כבוד | 25 |
| and my stumbling (will become) eternal strength. | וכשלוני לגבורת עולם | 25-26 |
| 5. For by [your] insight [you have instructed me], | כי בשכלכ[ה הודעתני] | 26 |
| and by your glory my light shines forth. | ובכבודכה הופיע אורי | 26 |
| 6. For light from darkness you cause to shine for […],[1436] | כי מאור מחושךהאיררותה ל[...] | 26-27 |

[1433] This is my reconstruction.
[1434] This is my reconstruction.
[1435] The poetic arrangement skips to 17.23 at this point because of the fragmentary nature of 1QH[a] 17.18–17.22. 1QH[a] 17.23 appears to be the beginning of a new strophe; therefore, the poetic arrangement resumes at the beginning of the next strophe. Thus, 5 lines are missing in between the end of strophe 9 and the beginning of strophe 10.
[1436] There is one word missing from the end of this colon.

| | | |
|---|---|---|
| […for the inflict]ing of my wound.[1437] | [... למח]ץ מכתי | 27 |
| 7. And (you give) a wondrous strength for my stumbling, | ולמכשולי גבורת פלא | 27 |
| and an eternal expanse for the constriction of my soul. | ורחוב עולם בצרת נפשי | 27-28 |
| 8. For [you are my place of refuge], my shelter, my stronghold, my strong crag, and my fortress: | כי [אתה מפטתי] מנוסי משגבי סלע עוזי ומצודתי | 28 |
| I seek refuge with you from all the suffering of [my soul]; | בכה אחסיה מכול מכאוב [נפשי] | 28-29 |
| [you have come] to my [aid] as an everlasting deliverance. | [הושעתה] לי לפלט עד עולם | 29 |
| | | |
| Strophe 11 | | |
| 1. For you have known me from (the time of) my father, | כי אתה מאבי ידעתני | 29-30 |
| and from the womb [you have sanctified me]. | ומרחם [הקדשתני] | 30 |
| 2. [And from the belly] of my mother you have produced me, | [ומבטן] אמי גמלתה עלי | 30 |
| and from the breasts of the one who conceived me your compassion has been on me. | ומשדי הוריתי רחמיך לי | 30-31 |
| 3. And in the bosom of my wet nurse your [kindness] was great, | ובחיק אומנתי רוב [חסד]יכה | 31 |
| and from my youth you have appeared to me in the wisdom of your judgment. | ומנעורי הופעתה לי בשכל משפטכה | 31 |
| 4. And with sure truth you have supported me, | ובאמת נכון סמכתני | 32 |
| and in your holy spirit you have made me rejoice. | וברוח קודשכה תשעשעני | 32 |
| 5. And until this day [y]ou continue to guide me, | ועד היום [א]תה תנהלני | 32 |
| your just rebuke was with me when I was w[ay]ward, | ותוכחת צדקכה עם נ[ע]ויתי | 33 |
| and your peaceful protection for the deliverance of my soul. | ומשמר שלומכה לפלט נפשי | 33 |
| 6. Many pardons are with my steps, | ועם מצעדי רוב סליחות | 33-34 |
| and many mercies are in your judgment of me. | והמון רחמים בהשפטכה בי | 34 |
| 7. And until old age you will provide for me: | ועד שיבה אתה תכלכלני | 34 |
| for my father did not know me, | כיא אבי לא ידעני | 34-35 |
| and my mother abandoned me with you; | ואמי עליכה עזבתני | 35 |
| 8. but you are a father to all the children of your truth, | כי אתה אב לכול בני אמתכה | 35 |
| and you rejoice over them as a mother over her nursing child, | ותגל עליהם כמרחמת על עולה | 35-36 |
| like a foster-father you sustain all your creatures in (your) bosom. | וכאומן בחיק תכלכל לכול מעשיכה | 36 |

## 1QH$^{a}$ 19.6–17 (Sukenik 11.3–14)

| | | |
|---|---|---|
| Antiphon | | |
| I thank you, my God. | אודכה אלי | 6 |
| | | |
| Strophe 1 | | |
| 1. For you have done wondrously with dust, | כי הפלתה עם עפר | 6 |
| and the creature of clay you have strengthened exceedingly. | וביצר חמר הגברתה מודה מודה | 6 |
| | | |
| Strophe 2 | | |
| 1. For what am I that you would make [k]nown to me the mystery of your truth? | ואני מה כיא [ה]בינותני בסוד אמתכה | 6-7 |
| And (what am I) that you would make me wise in your wonderful works? | ותשכילני במעשי פלאכה | 7 |
| 2. And (what am I that you would) give my mouth praises, | ותתן בפי הודות | 7 |
| and my tongue a p[s]alm, | ובלשוני ת[ה]לה | 7-8 |
| and the utterance of my lips a place of rejoicing? | ומזל שפתי במכון רנה | 8 |

[1437] There is one word missing at the beginning of this colon.

Strophe 3

| | | |
|---|---|---|
| 3. Therefore, I will sing of your mercy, | ואזמרה בחסדיכה | 8 |
| and your strength I will meditate upon. | ובגבורתכה אשוחחה | 8 |
| 4. All the day I will continually bless your name, | כול היום תמיד אברכה שמכה | 8-9 |
| and I will tell of your glory among the sons of men, | ואספרה כבודכה בתוך בני אדם | 9 |
| and in the greatness of your goodness my soul delights itself. | וברוב טובכה תשתעשע נפשי | 9-10 |

Strophe 4

| | | |
|---|---|---|
| 1. For I know that truth is in your mouth, | ואני ידעתי כי אמת פיכה | 10 |
| and in your hand is righteousness. | ובידכה צדקה | 10 |
| 2. And in your thought is all knowledge, | ובמחשבתכה כול דעה | 10-11 |
| and in your strength is all might. | ובכוחכה כול גבורה | 11 |

Strophe 5

| | | |
|---|---|---|
| 1. For all glory is with you, | וכול כבוד אתכה הוא | 11 |
| and in your anger is all the judgments of punishments. | באפכה כול משפטי נגע | 11 |
| 2. And in your goodness is forgiveness, | ובטובכה רוב סליחות | 12 |
| and your mercy is for all the sons of your good will. | ורחמיכה לכול בני רצונכה | 12 |
| 3. For you made them know (this) in the counsel of your truth, | כי הודעתם בסוד אמתכה | 12 |
| and you made them wise in your wonderful secrets. | וברזי פלאכה השכלתם | 13 |

Strophe 6

| | | |
|---|---|---|
| 1. For the purpose of your glory you purified a man of sin: | ולמען כבודכה טהרתה אנוש מפשע | 13 |
| 2. to consecrate himself to you from the wicked abominations, | להתקדש לכה מכול תועבות נדה | 13-14 |
| and the guilt of unfaithful acts; | ואשמת מעל | 14 |
| 4. to unite him with the sons of your truth, | להוחד עם בני אמתה | 14 |
| and in the lot with your holy ones; | ובגורל עם קודשיכה | 14-15 |
| 5. to raise corpses' maggots from dust to the council of your t[ruth], | להרים מעפר תולעת מתים לסוד א[מתכה] | 15 |
| and a perverse spirit to you understanding; | ומרוח נעוה לבינתכה | 15 |
| 6. to set him in a station before you with the eternal host, | ולהתיצב במעמד לפניכה עם צבא עד | 16 |
| and the spirit[s of eternity]; | ורוחו[ת עולם] | 16 |
| 7. to renew him with all that i[s], and will be, | ולהתחדש עם כול ה[ווה] ונהיה | 16-17 |
| and with those who know in a community of rejoicing. | ועם ידעים ביחד רנה | 17 |

# APPENDIX C: STATISTICAL DATA

The tables below summarize the statistical data tabulated for this dissertation. "Ind. P.N." represents independent personal pronouns, "waw Cj." represents *waw* conjunctions and "Preps." represents prepositions. "Total" represents the total number of morphemes. Table 253 presents the total number of occurrences for specific grammatical units. Table 254 presents the percentage of these grammatical units relative to the total number of morphemes in the selection. For example, the percentage of 8.13% concerning article usage in "prose" means the definite article comprises 8.13% of all morphemes in the Torah (minus poetic passages). "Prose" represents the Torah, except for poetic portions such as Genesis 49, Exodus 15 and Deuteronomy 32–34 (Deuteronomy 34 is prose but it was not included). The data from the Torah were cross checked with the prose of the Former Prophets. I received comparable results. For purposes of tabulation of morphemes, a lexeme with an attached preposition and *waw* conjunction is considered to be three morphemes. For example, ובלב is one lexeme "and in a heart"; however, it is counted as three morphemes: לב + ב + ו. Pronominal suffixes do not constitute separate morphemes for the purposes of this analysis. For example, ובלבך "and in your heart" represents three morphemes rather than four. Definite articles were only counted in selections from the DSS if they were represented graphically. Definite articles in biblical selections were represented if they occurred graphically or if they were denoted by vowel points. For example, לַיַּבָּשָׁה in Gen 1:10 is counted as three morphemes: יבשה + ה + ל.

**Table 253: Total Occurrences**

| | Prose | Pss | Prov | 1QH[a] | 1QH[a] 11.20–37 | 4Q184 | 4Q525 | 4Q525 2+3 2.1–5 |
|---|---|---|---|---|---|---|---|---|
| כי | 1001 | 443 | 102 | 172 | 4 | 1 | 5 | 0 |
| אשר | 1869 | 102 | 12 | 50 | 2 | 0 | 5 | 0 |
| את | 4096 | 150 | 21 | 17 | 0 | 0 | 1 | 0 |
| ה | 9004 | 759 | 187 | 85 | 4 | 0 | 14 | 0 |
| Ind. P.N. | 1362 | 298 | 69 | 151 | 12 | 2 | 1 | 0 |
| אין | 126 | 68 | 38 | 85 | 4 | 2 | 2 | 0 |
| יש | 30 | 6 | 13 | 5 | 1 | 0 | 0 | 0 |
| *waw* Cj. | 13452 | 1993 | 857 | 1215 | 40 | 31 | 132 | 12 |
| Preps. | 16462 | 4238 | 1186 | 1943 | 66 | 43 | 191 | 15 |
| Total | 110730 | 25465 | 9010 | 9921 | 316 | 266 | 1165 | 86 |

## Table 254: Percentage of Total Morphemes

| | Prose | Pss | Prov | 1QH[a] | 1QH[a] 11.20–37 | 4Q184 | 4Q525 | 4Q525 2+3 2.1–5 |
|---|---|---|---|---|---|---|---|---|
| כי | 0.90 | 1.73 | 1.13 | 1.73 | 1.26 | 0.37 | 0.42 | 0.00 |
| אשר | 1.68 | 0.4 | 0.13 | 0.5 | 0.63 | 0.00 | 0.42 | 0.00 |
| את | 3.69 | 0.58 | 0.23 | 0.17 | 0.00 | 0.00 | 0.08 | 0.00 |
| ה | 8.13 | 2.98 | 2.07 | 0.85 | 1.26 | 0.00 | 1.20 | 0.00 |
| Ind. P.N. | 1.23 | 1.17 | 0.76 | 1.52 | 3.79 | 0.75 | 0.08 | 0.00 |
| אין | 0.11 | 0.26 | 0.42 | 0.85 | 1.26 | 0.75 | 0.17 | 0.00 |
| יש | 0.027 | 0.002 | 0.14 | 0.05 | 0.31 | 0.00 | 0.00 | 0.00 |
| *waw* Cj. | 12.14 | 7.82 | 9.51 | 12.24 | 12.65 | 11.65 | 11.33 | 13.95 |
| Preps. | 14.86 | 16.6 | 13.16 | 19.58 | 20.88 | 16.16 | 16.39 | 17.44 |

# BIBLIOGRAPHY


Adams, P. "Alliteration." *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1993.

_____. "Consonance." *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1993.

Albright, W. *Yahweh and the Gods of Canaan*. Winona Lake: Eisenbrauns, 1994 (original publication 1968).

Allegro, J. "The Wiles of the Wicked Woman: A Sapiential Work from Qumran's Fourth Cave." *Palestine Exploration Quarterly* 96 (1964): 53–55.

_____. *Qumran Cave 4. I (4Q158–4Q186).* Discoveries in the Judaean Desert 5. Oxford: Clarendon Press, 1968.

Allen, L. *Psalms 101–150*. Word Biblical Commentary 21. Waco: Word Books, 1983.

Alonso Schökel, L. *A Manual of Hebrew Poetics*. Subsidia biblica 11. Rome: Pontifical Biblical Institute, 1988.

Alter, R. "Dynamics of Parallelism." *The Hebrew University Studies on Literature* 11 (1983): 71–101.

_____. *The Art of Biblical Poetry*. New York: Basic Books, 1985.

_____. "The Characteristics of Ancient Hebrew Poetry." *The Literary Guide to the Bible*. Edited by R. Alter and F. Kermode. Cambridge: Harvard University Press, 1987.

Andersen, F. and D. Forbes. "Prose Particle Counts of the Hebrew Bible." *The Word of the Lord Shall Go Forth: Essays in Honor of David Noel Freedman in Celebration of His Sixtieth Birthday*. Edited by C. Meyers and M. O'Connor. Winona Lake: Eisenbrauns, 1983.

Andersen, F. *The Sentence in Biblical Hebrew*. Janua Linguarum Series Practica 231. Paris: Mouton, 1974.

Anderson, G. "Worship, Qumran Sect." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

Arnold, R. *The Social Role of Liturgy in the Religion of the Qumran Community*. Studies on the Texts of the Desert of Judah 60. Leiden: Brill, 2006.

Attridge, H., et al. *Qumran Cave 4. VIII: Parabiblical Texts, Part I.* Discoveries in the Judaean Desert 13. Oxford: Clarendon Press, 1994.

Aubin, M. "'She is the Beginning of all the Ways of Perversity': Femininity and Metaphor in 4Q184." *Women in Judaism: A Multidisciplinary Journal* 2 (2001): 1–23.

Auerbach, E. *Mimesis: The Representation of Reality in Western Literature*. Translated by W. Trask. Princeton: Princeton University Press, 1953.

Auffret, P. *Hymnes d'Égypte et d'Israël: Études de structures littéraires.* Orbis biblicus et orientalis 34. Göttingen: Vandenhoeck & Ruprecht, 1981.

_____. *La sagesse a bâti sa maison : Études de structures littéraires dans l'Ancien Testament et spécialement dans les Psaumes*. Orbis biblicus et orientalis 49. Göttingen: Vandenhoeck & Ruprecht, 1982.

_____. *Voyez des vos yeux : Étude structurelle de vingt psaumes, dont le psaume 119*. Vetus Testamentum Supplements 48. Leiden: Brill, 1993.

_____. *Merveilles à nos yeux : Étude structurelle de vingt dont celui de 1 Ch 16, 8–36.* Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft 235. Berlin: De Gruyter, 1995.

_____. *Là montent les tribus : Étude structurelle de la collection des psaumes des Montées, d'Ex 15, 1–18, et des rapports entre eux.* Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft 289. Berlin: De Gruyter, 1999.

_____. *Que seulement de tes yeux tu regardes…Études structurelle de treize psaumes.* Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft 330. Berlin : de Gruyter, 2003.

_____. *Qu'elle soit vue chez tes serviteurs, ton œuvre! Nouvelle étude structurelle de dix-sept psaumes.* Lyon: Profac, 2006.

Austin, J. *Philosophical Papers*. Oxford: Oxford University Press, 1979.

Avishur, Y. "Addenda to the Expanded Colon in Ugaritic and Biblical Verse." *Ugarit-Forschungen* 4 (1972): 1–10.

Bakhtin, M. "The Problem of Speech Genres." *Speech Genres and Other Late Essays*. Edited by C. Emerson and M. Holquist. Translated by V. McGee. Austin: University of Texas, 1986.

Banti, G., and F. Giannattasio. "Poetry." *A Companion to Linguistic Anthropology*. Edited by A. Duranti. Oxford: Blackwell, 2004.

Bardtke, H. "Considérations sur les cantiques de Qumrân." *Revue biblique* 63 (1956): 220–33.

_____. "Das Ich des Meisters." *Wissenschaftliche Zeitschrift der Karl-Marx-Universität Leipzig* 6 (1956–57): 93–104.

Barthélemy, D., and J. Milik. *Qumran Cave 1*. Discoveries in the Judaean Desert 1. Oxford: Clarendon Press, 1955.

Baumgarten, A. "Seekers of Smooth Things." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

Baumgarten, J. "On the Nature of the Seductress in 4Q184." *Revue de Qumran* 57–58 (1991): 133–43.

_____. "The Seductress of Qumran." *Biblical Research* 17 (2001): 1–5.

Beaucamp, E. "Structure strophique des Psaumes." *Recherches de science religieuse* 56 (1968): 199–224.

Beentjes, P. *The Book of Ben Sira in Hebrew*. Vetus Testamentum Supplements 68. Leiden: Brill, 2003.

Bergmann, C. *Childbirth as a Metaphor for Crisis: Evidence from the Ancient Near East, the Hebrew Bible, and 1QH XI, 1–18*. Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft 382. Berlin: Walter de Gruyter, 2008.

Berlin, A. *The Dynamics of Biblical Parallelism*. Grand Rapids: Eerdmans, 1985.

Bernstein, M. "Pentateuchal Interpretation at Qumran." *The Dead Sea After Fifty Years: A Comprehensive Assessment*. Edited by P. Flint and J. VanderKam. 2 Volumes. Leiden: Brill, 1998.

_____. "Poetry and Prose in 4Q371–373 *Narrative and Poetic Composition*[a,b,c]." *Liturgical Perspectives: Prayer and Poetry in the Light of Dead Sea Scrolls*. Studies on the Texts of the Desert of Judah 48. Edited by E. Chazon. Leiden: Brill, 2003.

Betz, H. *The Sermon on the Mount*. Hermeneia. Fortress: Minneapolis, 1995.

Bickell, G. *Carmina veteris Testamenti: Metrice*. Innsbruck: Die Dichtungen der Hebräer, 1882.

Blommerde, A. *Northwest Semitic Grammar and Job*. Biblica et orientalia 22. Rome: Pontifical Biblical Institute, 1969.

Bowra, C. *Primitive Song*. Cleveland: World Publishing Company, 1962.

Brenner, M. *The Song of the Sea: Ex 15:1–21*. Berlin: Walter de Gruyter, 1991.

Breuer, M. *The Aleppo Codex and the Accepted Version of the Bible* (Hebrew). Jerusalem: Kook, 1976.

Briggs, C. "The Earliest Forms of Hebrew Poetry." *Journal of the Palestine Oriental Society* 2 (1922): 69–82.

Brogan, T. "Meter." *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1993.

Brooke, G. "4Q158: Reworked Pentateuch[a] or Reworked Pentateuch A?" *Dead Sea Discoveries* 8 (2001): 219–41.

_____. "Biblical Interpretation in the Wisdom Texts from Qumran." *Wisdom Texts from Qumran and the Development of Sapiential Thought*. Bibliotheca ephemeridum theologicarum lovaniensium 159. Edited by C. Hempel, A. Lange, and H. Lichtenberger. Leuven: Peeters, 2002.

_____. "Beatitudes." *Encyclopedia of the Bible and its Reception*. Berlin: De Gruyter, 2011.

_____. "Aspects of the Theological Significance of Prayer and Worship in the Qumran Scrolls." *Prayer and Poetry in the Dead Sea Scrolls and Related Literature.* Studies on the Texts of the Desert of Judah 98. Edited by J. Penner, K. Penner, and C. Wassen. Leiden: Brill, 2012.

Broshi, M. "Beware the Wiles of the Wanton Woman: Dead Sea Scroll Fragment Reflects Essene Fear of, and Contempt for Women." *Biblical Archaeology Review* 9 (1983): 54–56.

Broshi, M. et al. *Qumran Cave 4. XIV: Parabiblical Texts, Part 2.* Discoveries in the Judaean Desert 19. Oxford: Clarendon Press, 1995.

Brown, W., and J. Rankin. "Oral Poetry." *Dictionary of the Old Testament Wisdom, Poetry & Writings.* Downers Grove: IVP Academic, 2008.

Budde, K. "Das hebräische Klagelied." *Zeitschrift für die alttestamentliche Wissenschaft* 2 (1882): 1–52.

Burgmann, H. "The Wicked Woman: Der Makkabäer Simon?" *Revue de Qumran* 31 (1974): 323–59.

Carmignac, J. "Étude sur les procédés poétiques des Hymnes." *Revue de Qumran* 2 (1959–1960): 515–32.

_____. "Les citations de l'Ancien Testament, et spécialement des Poèmes du Serviteur, dans les Hymnes de Qumrân." *Revue de Qumran* 2 (1960): 357–94.

_____. "Poème allégorique sur la secte rivale." *Revue de Qumran* 19 (1965): 361–74.

Carr, D. *Writing on the Tablet of the Heart: Origins of Scripture and Literature*. Oxford: Oxford University Press, 2005.

Casanowicz, I. *Paronomasia in the Old Testament*. Boston: Norwood Press, 1894.

Cassuto, U. *The Goddess Anath*. Jerusalem: Magnes Press, 1951.

_____. *Biblical and Oriental Studies Volume 2: Bible and Ancient Oriental Texts*. Jerusalem: Magnes Press, 1975.

_____. *A Commentary on the Book of Exodus*. Jerusalem: Magnes Press, 1987.

Chazon, E. et al. *Qumran Cave 4. XX: Poetical and Liturgical Texts, Part 2*. Discoveries in the Judaean Desert 29. Oxford: Clarendon Press, 1999.

Chazon, E. "Hymns and Prayers in the Dead Sea Scrolls." *The Dead Sea Scrolls after Fifty Years*. 2 Volumes. Edited by P. Flint and J. VanderKam. Leiden: Brill, 1998.

_____. "Psalms, Hymns, and Prayers." *The Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

_____. "The Function of Qumran Prayer Texts: An Analysis of the Daily Prayers (4Q503)." *The Dead Sea Scrolls Fifty Years After Their Discovery.* Edited by L. Schiffman, E. Tov, and J. VanderKam. Jerusalem: Shrine of the Book, 2000.

_____. "Liturgical Communion with the Angels at Qumran." *Sapiential, Liturgical and Poetical Texts from Qumran*. Studies on the Texts of the Desert of Judah 35. Edited by D. Falk, F. García Martínez, and E. Schuller. Leiden: Brill, 2000.

_____. "Human and Angelic Prayer in Light of the Dead Sea Scrolls." *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls*. Studies on the Texts of the Desert of Judah 48. Edited by E. Chazon. Leiden: Brill, 2003.

_____. "Liturgical Function in the Cave 1 Hodayot Collection." *Qumran Cave 1 Revisited: Texts from Cave 1 Sixty Years after Their Discovery: Proceedings of the Sixth Meeting of the IOQS in Ljubljana.* Studies on the Texts of the Desert of Judah 91. Edited by D. Falk, S. Metso, D. Parry, and E. Tigchelaar. Leiden: Brill, 2010.

Chomsky, N. *Aspects of the Theory of Syntax*. Cambridge: MIT Press, 1965.

_____. *Syntactic Structures*. Paris: Mouton, 1966.

Christianson, D. "The Prosodic Structure of Amos 1–2." *Harvard Theological Review* 67 (1974): 427–36.

Clark, H. "Word Associations and Linguistic Theory." *New Horizons in Linguistics*. Edited by J. Lyons. Middlesex: Penguin, 1975.

Clines, D. "The Parallelism of Greater Precision: Notes From Isaiah 40 for a Theory of Hebrew Poetry." *New Directions in Hebrew Poetry*. Edited by E. Folie. Journal for the Study of the Old Testament: Supplement Series 40. Sheffield: Sheffield Academic Press, 1987.

Cobb, W. *A Criticism of Systems of Meter: An Elementary Treatise.* Oxford: Clarendon Press, 1905.

Cobley, E. "Mikhail Bakhtin's Place in Genre Theory." *Genre* 21 (1988): 321–38.

Coetzee, A. *Tiberian Hebrew Phonology: Focusing on Consonant Clusters.* Studia Semitica Neerlandica 38. Assen: Van Gorcum, 1999.

Collins, J. "The Works of the Messiah." *Dead Sea Discoveries* 1 (1994): 98–112.

_____. "Wisdom Reconsidered, in Light of the Scrolls." *Dead Sea Discoveries* 4 (1997): 265–81.

_____. *Jewish Wisdom in the Hellenistic Age*. Louisville: Westminster Press, 1997.

_____. *Seers, Sibyls and Sages in Hellenistic-Roman Judaism*. Journal for the Study of Judaism Supplement Series 54. Leiden: Brill, 1997.

_____. "Amazing Grace: The Transformation of the Thanksgiving Hymn at Qumran." *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions.* Society of Biblical Literature Symposium Series 25. Edited by H. Attridge and M. Fassler. Atlanta: Society of Biblical Literature, 2003.

_____. "Prayer and the Meaning of Ritual in the Dead Sea Scrolls." *Prayer and Poetry in the Dead Sea Scrolls and Related Literature.* Studies on the Texts of the Desert of Judah 98. Edited by J. Penner, K. Penner, and C. Wassen. Leiden: Brill, 2012.

Collins, R. "Beatitudes." *Anchor Bible Dictionary*. Edited by D. Freedman et al. New York: Doubleday, 1992.

Collins, T. *Line-Forms in Hebrew Poetry: A Grammatical Approach to the Stylistic Study of the Hebrew Prophets*. Studia Pohl 7. Rome: Biblical Institute Press, 1978.

Conroy, C. "Hebrew Epic: Historical Notes and Critical Reflections." *Biblica* 61 (1980): 1–30.

Coogan, M. *The Old Testament: A Historical and Literary Introduction to the Hebrew Scriptures*. Oxford: Oxford University Press, 2006.

Coote, R. "Oral Tradition, Old Testament." *The Interpreter's Dictionary of the Bible: Supplementary Volume*. Nashville: Abingdon, 1976.

_____. "The Application of Oral Theory to Biblical Hebrew Literature." *Semeia* 5 (1976): 51–64.

Cotter, D. *A Study of Job 4–5 in the Light of Contemporary Literary Theory*. Society of Biblical Literature Dissertation Series 124. Atlanta: Scholars Press, 1992.

Craigie, P. "The Comparison of Hebrew Poetry: Psalm 104 in the Light of Egyptian and Ugaritic Poetry." *Semitics* 4 (1974): 10–21.

_____. "Parallel Word Pairs in Ugaritic Poetry: A Critical Evaluation of their Relevance for Psalm 29." *Ugarit-Forschungen* 11 (1979): 135–40.

_____. "Ugarit and the Bible: Progress and Regress in 50 Years of Literary Study." *Ugarit in Retrospect: Fifty Years of Ugarit and Ugaritic*. Winona Lake: Eisenbrauns, 1981.

Crawford, S. "Lady Wisdom and Dame Folly at Qumran." *Dead Sea Discoveries* 5 (1998): 355–66.

_____. "Reworked Pentateuch." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

_____. *Rewriting Scripture in Second Temple Times.* Grand Rapids: Eerdmans, 2008.

Crenshaw, J. *Old Testament Wisdom: An Introduction.* Louisville: John Knox Press, 1998.

Cross, F., and D. Freedman. *Studies in Ancient Yahwistic Poetry*. Society of Biblical Literature Dissertation Series 21. Missoula: Scholars Press, 1975.

Cross, F. "Notes on a Canaanite Psalm in the OT." *Bulletin of the American Schools of Oriental Research* 117 (1950): 19–21.

_____. *Canaanite Myth and Hebrew Epic: Essays in the History of Religion in Israel*. Cambridge: Harvard University Press, 1973.

_____. "Prose and Poetry in the Mythic and Epic Texts from Ugarit." *Harvard Theological Review* 67 (1974): 1–15.

_____. *The Ancient Library of Qumran*. Minneapolis: Fortress, 1995.

Crown, A., Pummer, R., and A. Tal. *A Companion to Samaritan Studies.* Tübingen: J.C.B. Mohr, 1993.

Culley, R. "Metrical Analysis of Classical Hebrew Poetry." *Essays on the Ancient Semitic World*. Toronto: University of Toronto, 1970.

_____. *Oral Formulaic Language in the Biblical Psalms.* Toronto: University of Toronto Press, 1967.

Dahood, M. "Proverbs 8: 23–31. Translation and Commentary." *Catholic Biblical Quarterly* 30 (1968): 512–21.

_____. "The Name *yisma'el* in Genesis 16:11." *Biblica* 49 (1968): 87–88.

_____. *Psalms III. 101–150.* Anchor Bible 17a. Garden City: Doubleday, 1970.

_____. "Ugaritic-Hebrew Parallel Pairs." *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible*. Volume 1. Analecta orientalia 49. Edited by L. Fisher. Rome: Pontifical Biblical Institute, 1972.

_____. "Ugaritic-Hebrew Parallel Pairs." *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible*. Volume 2. Analecta orientalia 50. Edited by L. Fisher. Rome: Pontifical Biblical Institute,1975.

_____. "Ugaritic-Hebrew Parallel Pairs." *Ras Shamra Parallels: The Texts from Ugarit and the Hebrew Bible*. Volume 3. Analecta orientalia 51. Edited by S. Rummel. Rome: Pontifical Biblical Institute,1981.

De Sélincourt, A., and J. Marincola. *Herodotus: The Histories*. London: Penguin, 2003.

Deese, J. *The Structure of Associations in Language and Thought*. Baltimore: The Johns Hopkins Press, 1965.

Delcor, M. "Le mythe de la chute des anges et de l'origine des géants comme explication du mal dans le monde dans l'apocalyptique juive." *Revue de l'histoire des religions* 190 (1976): 3–55.

Diewert, D. "Poetry." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

Dijk, T. van. *Text and Context: Explorations in the Semantics and Pragmatics of Discourse*. New York: Longman, 1977.

Dimant, D. "The Fallen Angels in the Dead Sea Scrolls and in the Apocryphal and Pseudepigraphical Books Relating to Them." Ph.D. diss., The Hebrew University, 1974 [Hebrew].

_____. "Men as Angels: The Self-Image of the Qumran Community." *Religion and Politics in the Ancient Near East*. Edited by A. Berlin. Bethesda: University of Maryland, 1996.

Dombkowski-Hopkins, D. "The Qumran Community and 1QHodayot: a Reassessment." *Revue de Qumran* 10 (1981): 331.

Dotan, A., ed. *Biblia Hebraica Leningradensia*. Peabody: Hendrickson, 2001.

Douglas, M. "Power and Praise in the *Hodayot*: A Literary Critical Study of 1QH 9:1–18:14." Ph.D. diss., University of Chicago, 1998.

Dozeman, T. *Commentary on Exodus*. Eerdmans Critical Commentary. Grand Rapids: Eerdmans, 2009.

Dunn, F. "Rethinking Time: From Bakhtin to Antiphon." *Bakhtin and the Classics*. Edited by E. Branham. Evanston: Northwestern University Press, 2002.

Dupont-Sommer, A. *Le livre des Hymnes découvert près de la mer Morte : traduction intégrale avec introduction et notes*. Semitica 7. Paris: Adrien-Maisonneuve, 1957.

Dupriez, B. "Paronomasia." *A Dictionary of Literary Devices*. Translated by A. Halsall. Toronto: Toronto University Press, 1991.

Duranti, A. *Linguistic Anthropology*. Cambridge: Cambridge University Press, 1997.

Durham, J. *Exodus*. Word Biblical Commentary 3. Waco: Word Books, 1987.

Durkeim, E. *The Elementary Forms of Religious Life*. New York: Macmillan, 1915.

Ehlen, A. "The Poetic Structure of a *Hodayah* from Qumran: An Analysis of Grammatical, Semantic, and Auditory Correspondence in 1QH 3: 19–36." Ph.D. diss., Harvard University, 1970.

Eissfeldt, O. *The Old Testament: An Introduction*. Translated by P. Ackroyd. Evanston: Harper & Row, 1965.

Eliot, T. *To Criticize the Critic and Other Writings*. London: Faber and Faber, 1965.

Elliot-Hogg, M. "The Poetry of Isaiah 40–45: A Typology of Parallelism." Ph.D. diss., Dropsie College, 1986.

Elwolde, J. "The Use of את in non-Biblical Hebrew Texts." *Vetus Testamentum* 44 (1994): 170–182.

Empson, W. *Seven Types of Ambiguity*. Cleveland: Meridian Books, 1963.

Eshel, E. "The Identification of the 'Speaker' of the Self-Glorification Hymn." *The Provo International Conference on the Dead Sea Scrolls.* Edited by D. Parry and E. Ulrich. Studies on the Texts of the Desert of Judah 30. Leiden: Brill, 1999.

Falk, D. "The Contribution of the Qumran Scrolls to the Study of Ancient Jewish Liturgy." *The Oxford Handbook of the Dead Sea Scrolls*. Edited by T. Lim and J. Collins. Oxford: Oxford University Press, 2010.

Finnegan, R. *Oral Poetry: Its Nature, Significance and Social Context*. Cambridge: Cambridge University Press, 1977.

_____. *The Oral and Beyond.* Chicago: The University of Chicago Press, 2007.

Flint, P. *The Dead Sea Psalms Scrolls and the Book of Psalms*. Studies on the Texts of the Desert of Judah 17. Leiden: Brill, 1997.

Flusser, D., and H. van de Sandt. *The Didache: Its Jewish Sources and its Place in Judaism and Early Christianity*. Compendia rerum iudaicarum ad Novum Testamentum 3.5. Minneapolis: Fortress, 2002.

Fokkelman, J. *Major Poems of the Hebrew Bible*. 4 Volumes. Studia semitica neerlandica 37, 41, 43, and 47. Assen: Van Gorcum, 1998, 2000, 2003, and 2004.

_____. *Reading Biblical Poetry: An Introductory Guide*. Translated by I. Smit. Louisville: Westminster John Knox Press, 2001.

Foley, J. *The Theory of Oral Composition*. Bloomington: Indiana Press, 1995.

Fox, M. *Proverbs 1–9: A New Translation with Introduction and Commentary*. Anchor Bible 18A. New Haven: Yale University Press, 2000.

Fraade, S. "Interpretive Authority in the Studying Community at Qumran." *Journal of Jewish Studies* 44 (1993): 46–69.

Frechette, C. "Chiasm, Reversal and Biblical References in 1QH 11.3–18 (=Sukenik Column 3): A Structural Proposal." *Journal for the Study of the Pseudepigrapha* 21 (2000):71–102.

Freedman, D., and F. Hyland. "Psalm 29: A Structural Analysis." *Harvard Theological Review* 66 (1973): 237–56.

Freedman, D. "Archaic Forms in Early Hebrew Poetry." *Zeitschrift für die alttestamentliche Wissenschaft* 72 (1960): 101–07.

_____. "Strophe and Meter in Exodus 15." *A Light Unto My Path: Old Testament Studies in Honor of Jacob M. Meyers*. Edited by H. Bream et al. Philadelphia: Temple University Press, 1974.

_____. "The Aaronic Benediction (Numbers 6: 24–26)." *No Famine in the Land: Studies in Honor of John McKenzie*. Missoula: Scholars Press, 1975.

_____. "Pottery, Poetry, and Prophecy: An Essay in Biblical Poetry." *Journal of Biblical Literature* 96 (1977): 5–26.

_____. *Pottery, Poetry, and Prophecy*. Winona Lake: Eisenbrauns, 1980.

_____. "Another Look at Biblical Hebrew Poetry." *Directions in Biblical Hebrew Poetry*. Journal for the Study of the Old Testament: Supplement Series 40. Edited by E. Follis. Sheffield: JSOT Press, 1987.

Frennesson, B. *"In a Common Rejoicing": Liturgical Communion with Angels in Qumran*. Studia Semitica Upsaliensia 14. Uppsala: Uppsala University, 1999.

Frey, J. "The Notion of Flesh in 4QInstruction and the Background of Pauline Usage." *Sapiential, Liturgical & Poetical Texts from Qumran.* Studies on the Texts of the Desert of Judah 34. Edited by D. Falk, F. García Martínez, and E. Schuller. Leiden: Brill, 2000.

Frie, N. "Archetype." *The Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1974.

Friedman, N. "Archetype." *The Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1974.

Fullerton, K. "The Feeling for Form in Psalm 104." *Journal of Biblical Literature* 40 (1921): 43–56.

Gall, A. von, ed. *Der Hebräische Pentateuch der Samaritaner*. Giessen: A. Töpelmann, 1918.

García Martínez, F., and E. Tigchelaar. *The Dead Sea Scrolls: Study Edition*. 2 Volumes. Leiden: Brill, 1997–1998.

García Martínez, F. *The Dead Sea Scrolls Translated: The Qumran Texts in English.* Translated by W. Watson. Leiden: Brill, 1996.

Gaster, T. "Psalm 29." *Jewish Quarterly Review* 37 (1946): 54–65.

_____. *The Scriptures of the Dead Sea Sect*. London: Secker & Warburg, 1956.

Gazdar, G. "Generative Grammar." *New Horizons in Linguistics 2*. Edited by J. Lyons. London: Penguin, 1987.

Gazov-Ginzberg, A. "Double-Meaning in a Qumran Work: The Wiles of the Wicked Woman." *Revue de Qumran* 22 (1967): 279–85.

Geller, S. *Parallelism in Early Biblical Poetry*. Harvard Semitic Monographs 20. Missoula: Scholars Press, 1979.

Gesenius, W., and E. Kautzsch. *Hebrew Grammar*. New York: Dover, 2006 (original publication 1813).

Gevirtz, S. *Patterns in the Early Poetry of Israel.* Studies in Ancient Oriental Civilizations 32. Chicago: Chicago University Press, 1963.

Gillingham, S. *The Poems and Psalms of the Hebrew Bible.* Oxford: Oxford University Press, 1994.

Ginsberg, H. "Interpreting Ugaritic Texts." *Journal of American Oriental Society* 70 (1950): 156–60.

Ginsberg, H. "The Rebellion and Death of Ba'lu." *Orientalia* 5 (1936): 161–98.

Goff, M. "Alliteration and the Sacred: A Study of 'Be Fertile and Increase.'" *Heythrop Journal* 38 (1997): 413–26.

_____. "Reading Wisdom at Qumran: 4QInstruction and the Hodayot." *Dead Sea Discoveries* 11 (2004): 263–88.

_____. *Discerning Wisdom: The Sapiential Literature of the Dead Sea Scrolls*. Vetus Testamentum Supplements 116. Leiden: Brill, 2007.

_____. "Hellish Females: The Strange Woman of Septuagint Proverbs and 4QWiles of the Wicked Woman (4Q184)." *Journal for the Study of Judaism* 39 (2008): 20–45.

_____. "Qumran Wisdom Literature and the Problem of Genre." *Dead Sea Discoveries* 17 (2010): 286–306.

_____. "Beatitudes." *Encyclopedia of the Bible and Its Reception*. Edited by H.-J. Klauck et al. Berlin: De Gruyter, 2011.

Gordon, C. *Ugaritic Textbook Grammar*. Analecta orientalia 38. Rome: Pontifical Biblical Institute, 1965.

Goshen-Gottstein, M., ed. *The Aleppo Codex*. Jerusalem: Magnes Press, 1976.

Gottwald, N. "Hebrew Poetry." *The Interpreter's Dictionary of the Bible*. Nashville: Abingdon, 1962.

Gray, G. *The Forms of Hebrew Poetry*. London: Hodder & Stoughton, 1915.

Gray, J. *The Legacy of Canaan: The Ras Shamra Texts and Their Relevance to the Old Testament*. Leiden: Brill, 1965.

Greenfield, S. "Ellipsis and Meaning in Poetry." *Texas Studies in Literature and Language* 13 (1971): 137–47.

Greenstein, E. "Two Variations of Grammatical Parallelism in Canaanite Poetry and Their Psycholinguistic Background." *Journal of the Ancient Near Eastern Society of Columbia University* 6 (1974): 87–105.

_____. "How Does Parallelism Mean?" *A Sense of Text: The Art of Language in the Study of Biblical Literature.* Winona Lake: Eisenbrauns, 1983.

Grol, H. van. "Classical Hebrew Metrics and Zephaniah 2–3." *The Structural Analysis of Biblical and Canaanite Poetry*. Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

_____. "An Analysis of the Verse Structure of Isaiah 24–27." *Studies in Isaiah 24–27: The Isaiah Workshop*. Oudtestamentische Studiën 43. Edited by H. Bosman and H. van Grol. Leiden: Brill, 2000.

Gunkel, H. *An Introduction to the Psalms: The Genres of the Religious Lyric of Israel*. Translated by. J. Nogalski. Macon: Mercer University Press, 1998 (original publication 1933).

Hanson, P. "Zechariah 9 and the Recapitulation of an Ancient Ritual Pattern." *Journal of Biblical Literature* 92 (1973): 37–59.

Harding, J. "The Wordplay between the Roots כשל and שכל in the Literature of the Yaḥad." *Revue de Qumran* 19 (1999): 69–82.

Harkins, A. "A New Proposal for Thinking about 1QH[a] Sixty Years after its Discovery." *Qumran Cave 1 Revisited: Texts from Cave 1 Sixty Years after Their Discovery: Proceedings of the Sixth Meeting of the IOQS in Ljubljana.* Studies on the Texts of the Desert of Judah 91. Edited by D. Falk, S. Metso, D. Parry, and E. Tigchelaar. Leiden: Brill, 2010.

_____. "Reading the Qumran Hodayot in Light of the Traditions Associated with Enoch." *Henoch* 32 (2010): 359–400.

Harrington, D. *Wisdom Texts from Qumran.* London: Routledge, 1996.

Harris, Z. "Co-occurrence and Transformation in Linguistic Structure." *Language* 33 (1957): 283–340.

Havelock, E. *The Muse Learns to Write*. New Haven: Yale University Press, 1986.

Held, M. "The Action-Result (Factitive-Passive) Sequence of Identical Verbs in Biblical Hebrew and Ugaritic." *Journal of Biblical Literature* 84 (1965): 272–82.

Hiatt, M. "The Prevalence of Parallelism," *Language and Style* 6 (1973): 117–26.

Holladay, W. "The Recovery of the Poetic Passages of Jeremiah." *Journal of Biblical Literature* 85 (1966): 401–35.

_____. "Form and Word-Play in David's Lament over Saul and Jonathan." *Vetus Testamentum* 20 (1970): 157–62.

Holm-Nielsen, S. *Hodayot: Psalms from Qumran*. Acta theologica danica 2. Aarhus: Universitetsforlaget Aarhus, 1960.

Honeyman, A. "Merismus in Biblical Literature." *Journal of Biblical Literature* 71 (1952): 11–18.

Hoop, R. de. "The Book of Jonah as Poetry." *The Structural Analysis of Biblical and Canaanite Poetry*. Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

Horst, P. van der. "Silent Prayer in Antiquity." *Numen* 41 (1994): 1–25.

Houtman, C. *Exodus*. Volume 2. Kampen: Kok Publishing House, 1996.

Hrushovski, B. "On Free Rhythms in Modern Poetry." *Style in Language*. Edited by T. Sebeok. Boston: MIT Press, 1960.

_____. "The Meaning of Sound Patterns in Poetry: An Interaction Theory." *Poetics Today* 2 (1980): 39–56.

Hughes, J. *Scriptural Allusions and Exegesis in the Hodayot*. Studies on the Texts of the Desert of Judah 59. Leiden: Brill, 2006.

Humbert, P. "La relation de Genèse 1 et du Psaume 104 avec la liturgie du Nouvel-An israélite." *Revue d'histoire et de philosophie religieuses* 15 (1935): 1–27.

Hymes, D. *In Vain I Tried to Tell You: Essays in Native American Ethnopoetics*. Philadelphia: University of Pennsylvania Press, 1981.

Jaffee, M. *Torah in the Mouth: Writing and Oral Tradition in Palestinian Judaism 200 BCE–400 CE.* Oxford: Oxford University Press, 2001.

Jakobson, R. "Closing Statement: Linguistics and Poetics." *Style in Language*. Edited by T. Sebeok. Boston: MIT Press, 1960.

_____. "Grammatical Parallelism and Its Russian Facet." *Language* 42 (1966): 399–429.

_____. "Poetry of Grammar and the Grammar of Poetry." *Lingua* 21 (1968): 597–609.

_____. "Two Aspects of Language and Two Types of Aphasic Disturbances." *Language and Literature*. Edited by K. Pomorska and S. Rudy. Cambridge: Belknap Press, 1987.

_____. "What is Poetry?" *Language and Literature*. Edited by K. Pomorska and S. Rudy. Cambridge: Belknap Press, 1987.

Jastrow, M. *A Dictionary of the Targumim, Talmud Babli and Yerushalmi, and the Midrashic Literature*. Leipzig: W. Drugulin, 1903.

Jay, N. *Throughout Your Generations Forever: Sacrifice, Religion, and Paternity*. Chicago: The University of Chicago Press, 1992.

Jones, S. "Wisdom's Pedagogy: A Comparison of Proverbs VII and 4Q184." *Vetus Testamentum* 53 (2003): 65–80.

Joüon, P., and T. Muraoka. *A Grammar of Biblical Hebrew*. Subsidia biblica 14. 2 Volumes. Rome: Pontifical Biblical Institute, 1993.

Kampen, J. "The Matthean Divorce Texts Reexamined." *New Qumran Texts and Studies: Proceedings of the First Meeting of the International Organization for Qumran Studies, Paris 1992*. Studies on the Texts of the Desert of Judah 15. Edited by G. Brooke. Leiden: Brill, 1994.

_____. *Wisdom Literature*. Eerdmans Commentaries on the Dead Sea Scrolls. Grand Rapids: Eerdmans, 2011.

Kiparsky, P. "Stress, Syntax, and Meter." *Language* 51 (1975): 576–617.

Kister, M. "Some Observations on Vocabulary and Style in the Dead Sea Scrolls." *Diggers at the Well: Proceedings of a Third International Symposium on the Hebrew of the Dead*

*Sea Scrolls and Ben Sira*. Studies on the Texts of the Desert of Judah 36. Edited by T. Muraoka and J. Elwolde. Leiden: Brill, 2000.

Kittel, B. *The Hymns of Qumran: Translation and Commentary*. Society of Biblical Literature Dissertation Series 50. Scholars Press: Missoula, 1981.

Kloppenborg, J. *The Formation of Q: Trajectories in Ancient Wisdom Collections*. Minneapolis: Fortress, 2000.

Knibb, M. *The Qumran Community*. Cambridge Commentaries on Writings of the Jewish and Christian World 200 BC to AD 200. Cambridge: Cambridge University Press, 1987.

Koehler, L., Baumgartner, W., and J. Stamm. *The Hebrew and Aramaic Lexicon of the Old Testament*. 2 Volumes. Translated by M. Richardson. Leiden: Brill, 2001.

Korpel, M., and J. de Moor. "Fundamentals of Ugaritic and Hebrew Poetry." *The Structural Analysis of Biblical and Canaanite Poetry*. Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

Korpel, M. "Introduction to the Series Pericope." *Delimitation Criticism: A New Tool in Biblical Scholarship*. Pericope 1. Edited by M. Korpel and J. Oesch. Assen: Van Gorcum, 2000.

_____. *The Structure of the Book of Ruth*. Pericope 2. Assen: Van Gorcum, 2001.

Köster, F. "Die Strophen, oder der Parallelismus der Verse der hebräischen Poesie untersucht." *Theologische Studien und Kritiken* 4 (1831): 40–114.

_____. *Das Buch Hiob und der Prediger Salomo nach ihrer strophischen Anordnung übersetzt*. Schelzwig: Im Königlichen Taubstummen Institute, 1831.

Kraft, C. *The Strophic Structure of Hebrew Poetry as Illustrated in the First Book of the Psalter.* Chicago: University of Chicago Press, 1938.

_____. "Poetic Structure in the Qumran Thanksgiving Psalms." *Biblical Research* 2 (1957): 1–18.

Kselman, J. "A Note on Gen 7:11." *Catholic Biblical Quarterly* 35 (1973): 491–93.

Kugel, J. *The Idea of Biblical Poetry: Parallelism and its History*. Baltimore: Johns Hopkins Press, 1981.

_____. *Traditions of the Bible.* Cambridge: Harvard University Press, 1998.

Kuhn, H.-W. *Enderwartung und gegenwärtiges Heil. Untersuchungen zu den Gemeindeliedern von Qumran*. Studien zur Umwelt des Neuen Testaments 4. Göttingen: Vandenhoeck & Ruprecht, 1966.

Labuschagne, C. "The Song of Moses: Its Framework and Structure." *De Fructu Oris Sui: Essays in Honor of Adrianus van Selms*. Leiden: Brill, 1971.

Landy, F. Review of Fokkelman, J. *Reading Biblical Poetry: An Introductory Guide*. *Review of Biblical Literature* 07 (2003): 1–5. Online: http://www.bookreviews.org.

Langacker, R. *Language and its Structure: Some Fundamental Linguistic Concepts*. Harcourt: Boston, 1967.

Leaney, A. *The Rule of Qumran and Its Meaning: Introduction, Translation and Commentary*. Philadelphia: Westminster, 1966.

Lesley, M. "Exegetical Wiles: 4Q184 as Scriptural Interpretation." *The Scrolls and Biblical Traditions: Proceedings of the Seventh Meeting of the IOQS in Helsinki*. Studies on the Texts of the Desert of Judah 103. Leiden: Brill, 2012.

Levin, S. *Linguistic Structures in Poetry*. Janua Linguarum 23. The Hague: Mouton, 1973.

Ley, J. *Leitfaden der Metrik der hebräischen Poesie nebst dem ersten Buche der Psalmen nach rhythmischer Vers und Strophenabteilung mit metrischer Analyse*. Halle: Verlag, 1887.

Licht, J. "The Doctrine of the Thanksgiving Scroll." *Israel Exploration Journal* 6 (1956): 1–13, 89–101.

_____. מגילות ההודיות. Jerusalem : Bialik Institute, 1957.

_____. "המקרא רעתה של האשה הזרה. שיר הנמצא בשרידי כתביה של כת מדבר יהודה (4Q184)." ותולדות ישראל. מחקרים במקרא ובספרות ימי בית שני לזכרו של יעקב ליוור. Edited by Binyamin Uffenheimer. Tel-Aviv: Tel-Aviv University Press, 1971.

Lim, T. "Authoritative Scriptures and the Dead Sea Scrolls." *The Oxford Handbook of The Dead Sea Scrolls.* Edited by T. Lim and J. Collins. New York: Oxford University Press, 2010.

Loewenstamm, S. "The Expanded Colon in Ugaritic and Biblical Verse." *Journal of Semitic Studies* 14 (1969): 176–96.

Lotman, Y. "The Text within the Text." *Publications of the Modern Language Association* 109 (1993): 377–84.

Lotman, Y. *Analysis of the Poetic Text*. Translation D. Johnson. Ann Arbor: Ardis, 1976.

Lotz, J. "Uralic." *Versification: Major Language Types.* Edited by W. Wimsatt. New York: Modern Language Association, 1972.

Lowth, R. *Isaiah. A New Translation; with a Preliminary Dissertation, and Notes Critical, Philological, and Explanatory*. Boston: Joseph T. Buckingham, 1815 (original publication 1778).

_____. *Lectures on the Sacred Poetry of the Hebrews*. Andover: Crocker & Brewster, 1829 (original publication 1753).

Lugt, P. van der. *Strofische structuren in de Bijbels-Hebreeuwse poëzie : de geschiedenis van het onderzoek en een bijdrage tot de theorievorming omtrent de strofenbouw van de Psalmen***.** Dissertationes Neerlandicae: series theologica. Kampen: J. H. Kok, 1980.

_____. "Strophes and Stanzas in the Book of Job. A Historical Survey." *The Structural Analysis of Biblical and Canaanite Poetry*. Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

_____. *Rhetorical Criticism and the Poetry of the Book of Job*. Oudtestamentische Studiën 32. Leiden: Brill, 1995.

_____. *Cantos and Strophes in Biblical Hebrew Poetry*. Oudtestamentische Studiën 53. Leiden: Brill, 2006.

Lyons, J. *New Horizons in Linguistics.* Middlesex: Penguin, 1970.

Maier, J. "Wiles of the Wicked Woman." *Encyclopedia of the Dead Sea Scrolls.* 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

Mansoor, G. *The Thanksgiving Hymns: Translated and Annotated with an Introduction*. Studies on the Texts of the Desert of Judah 3. Eerdmans: Grand Rapids, 1961.

Margalit, B. "Studia Ugaritica I: Introduction to Ugaritic Prosody." *Ugarit-Forschungen* 7 (1975): 289–313.

Martin, M. *The Scribal Character of the Dead Sea Scrolls*. Louvain: Publications Universitaires, 1958.

Meer, W. van der. "Psalm 110: A Psalm of Rehabilitation?" *The Structural Analysis of Biblical and Canaanite Poetry*. Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

Melamed, E. "Hendiadys in the Bible." *Tarbiz* 16 (1945): 173–89 [Hebrew title: שנים שהם אחד במקרא].

_____. "Break-up of Stereotype Phrases as an Artistic Device in Biblical Poetry." *Studies in the Bible.* Scripta hierosolymitana 8. Jerusalem: Magnes Press, 1961.

Menasce, J. de. "Un mot iranien dans les hymnes." *Revue de Qumran* 1 (1958): 133–34.

Metzger, B. *Manuscripts of the Greek Bible: An Introduction to Greek Palaeography.* Oxford: Oxford University Press, 1981.

Meyers, J. *The Linguistic and Literary Form of the Book of Ruth*. Leiden: Brill, 1955.

Meynet, R. *Rhetorical Analysis: An Introduction to Biblical Rhetoric*. Journal for the Study of the Old Testament: Supplement Series 256. Sheffield: Sheffield Academic Press, 1998.

Miller, C. "A Linguistic Approach to Ellipsis in Biblical Poetry" (or, What to Do When Exegesis of What is There Depends on What Isn't)." *Bulletin for Biblical Research* 13 (2003): 251–70.

Miller, P. "Synonymous-Sequential Parallelism in the Psalms." *Biblica* 61 (1980): 256–60.

Moor, J. de, and M. Korpel. *The Structure of Classical Hebrew Poetry: Isaiah 40–55*. Oudtestamentische Studiën 41. Leiden: Brill, 1998.

Moor, J. de. "The Art of Versification in Ugarit and Israel." *Ugarit-Forschungen* 10 (1978): 119–38; 187–217.

_____. "The Poetry of the Book of Ruth, I." *Orientalia* 53 (1984): 262–83.

_____. "The Poetry of the Book of Ruth, II." *Orientalia* 55 (1986): 16–46.

_____. "Micah 1: A Structural Approach." *The Structural Analysis of Biblical and Canaanite Poetry*. Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

_____. "Syntax Peculiar to Ugaritic Poetry." *Verse in Ancient Near Eastern Prose*. Kevelaer: Butzon und Bercker, 1993.

Moore, R. "Personification of the Seduction of Evil: 'The Wiles of the Wicked Woman'." *Revue de Qumran* 40 (1981): 505–19.

Morawe, G. "Vergleich des Aufbaus der Danklieder und hymnischen Bekenntnislieder (1QH) von Qumran mit dem Aufbau der Psalmen im Alten Testament und im Spätjudentum." *Revue de Qumran* 4 (1963): 323–56

Mowinckel, S. "Some Remarks on *Hodayot* 39.5–20." *Journal of Biblical Literature* 75 (1956): 265–77.

_____. *Real and Apparent Tricola in Hebrew Psalm Poetry.* Oslo: Aschehoug, 1957.

_____. *The Psalms in Israel's Worship.* 2 Volumes. Translated by D. AP-Thomas. Oxford: Basil Blackwell, 1962.

Müller, D. *Die Propheten in ihrer ursprünglichen Form*. Band 1. Wien: Alfred Hölder, 1896.

Muilenburg, J. "A Liturgy on the Triumphs of Yahweh." *Studia Biblica et Semitica*. Edited by T. Vriezen. Wageningen: Veenman, 1966.

Mukarovsky, J. *On Poetic Language*. Translation by J. Burbank and P. Steiner. Lisse: Peter de Ridder Press, 1967.

Muraoka, T. "The Verbal Rection in Qumran Aramaic." *Studies in Qumran Aramaic*. Abr-Nahrain: Supplement Series 3. Edited by T. Muraoka. Leuven: Peeters, 1992.

Najman, H. "The Idea of Biblical Genre: From Discourse to Constellation." *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in Honor of Eileen Schuller on the Occasion of her 65th Birthday*." Studies on the Texts of the Desert of Judah 98. Edited by J. Penner, K. Penner, and C. Wassen; Leiden: Brill, 2012.

Naudé, J. "The Wiles of the Wicked Woman (4Q184), the Netherworld and the Body." *Journal for Semitics* 2 (2006): 372–84.

Newsom, C. *Songs of the Sabbath Sacrifice: A Critical Edition*. Harvard Semitic Studies 27. Atlanta: Scholars Press, 1985.

_____. "'Sectually Explicit' Literature from Qumran." *The Hebrew Bible and its Interpreters.* Edited by W. Propp, B. Halpern, and D. Freedman. Winona Lake: Eisenbrauns, 1990.

_____. *The Self as Symbolic Space: Constructing Identity and Community at Qumran*. Studies on the Texts of the Desert of Judah 52. Leiden: Brill, 2004.

Nickelsburg, G. *Jewish Literature between the Bible and the Mishnah*. 2nd Edition. Minneapolis: Fortress Press, 2005.

Niditch, S. *Oral World and Written Word: Ancient Israelite Literature*. Louisville: Westminster John Knox Press, 1966.

Nitzan, B. *Qumran Prayer and Religious Poetry*. Studies on the Texts of the Desert of Judah 12. Leiden: Brill, 1994.

Nowottny, W. *The Language Poets Use*. London: Althone Press, 1962.

O'Connor, M. *Hebrew Verse Structure*. Winona Lake: Eisenbrauns, 1980.

Oesch, J. *Petucha und Setuma: Untersuchungen zu einer überlieferten Gliederung im hebräischen Text des Alten Testaments*. Orbis biblicus et orientalis 27. Freiburg: Göttingen, 1979.

Pardee, D. "Ugaritic and Hebrew Metrics." *Ugarit in Retrospect: Fifty Years of Ugarit and Ugaritic*. Winona Lake: Eisenbrauns, 1981.

_____. *Ugaritic and Hebrew Poetic Parallelism: A Trial Cut ('nt I and Proverbs 2)*. Vetus Testamentum Supplements 39. Leiden: Brill, 1988.

Parker, S. *The Prebiblical Narrative Tradition: Essays in Ugaritic Poems Keret and Aquat.* Society of Biblical Literature Resources for Biblical Study 24. Atlanta: Scholars Press, 1989.

Pérez Castro, F. *Séfer Abiša: Edición del fragmento antiguo del rollo sagrado del pentateuco Hebreo Samaritano de Nablus: estudio, transcripción, aparato crítico y facsimiles*. Madrid: C.S.I.C., 1959.

Poli, D. *La Vie della Sapienzia Oscura: Studio Linguistico di 4Q184*. Studi Semitici 22. Roma: Università degli studi, 2008.

Polzin, R. *Late Biblical Hebrew: Toward an Historical Typology of Biblical Hebrew Prose.* Harvard Semitic Monographs 12. Missoula: Scholars Press, 1976.

Puech, É. " Quelques aspects de la restauration du Rouleau des Hymnes." *Journal of Jewish Studies* 39 (1988): 38–55.

_____. "4Q525 et les Péricopes des Béatitudes en Ben Sira et Matthieu." *Revue biblique* 98 (1991): 80–106.

_____. "Une Apocalypse messianique (4Q521)." *Revue de Qumran* 15 (1992): 475–522.

_____. "The Collection of Beatitudes in Hebrew and in Greek (4Q525 1–4 and Matt 5, 3–12)." *Early Christianity in Context: Monument and Documents*. Jerusalem: Franciscan Printing Press, 1993.

_____. *La croyance des Esséniens en la vie future; immortalité, résurrection, vie éternelle Histoire d'une croyance dans le Judaïsme ancien.* Etudes bibliques 21–22. Paris: J. Gabalda, 1993.

_____. *Textes Hébreux (4Q521–4Q528, 4Q576–4Q579): Qumran Cave 4. XVIII*. Discoveries in the Judaean Desert 25. Oxford: Clarendon Press, 1997.

_____. "Hodayot." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

_____. "Messianic Apocalypse." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

Qimron, E. *The Hebrew of the Dead Sea Scrolls*. Harvard Semitic Studies 29. Harvard University Press: Cambridge, 1986.

_____. "Observations on the History of Early Hebrew (1000 B.C.E.–200 C.E.) in the Light of Dead Sea Documents." *The Dead Sea Scrolls: Forty Years of Research*. Studies on the

Texts of the Desert of Judah 10. Edited by D. Dimant and U. Rappaport. Leiden: Brill, 1992.

_____. "The Nature of DSS Hebrew and Its Relation to BH and MH." *Diggers at the Well: Proceedings of a Third International Symposium on the Hebrew of the Dead Sea Scrolls and Ben Sira*. Studies on the Texts of the Desert of Judah 36. Edited by T. Muraoka and J. Elwolde. Leiden: Brill, 2000.

Rabin, C. "The Historical Background of Qumran Hebrew." *Aspects of the Dead Sea Scrolls*. Scripta Hierosolymitana 4. Jerusalem: Magnes Press, 1965.

Rankin, O. "Alliteration in Hebrew Poetry." *Journal of Theological Studies* 31 (1930): 285–91.

Reed, A. *Fallen Angels and the History of Judaism and Christianity: The Reception of Enochic Literature*. New York: Cambridge University Press, 2005.

Renaud, B. "La Structure du PS 104 1–17 et ses Implications Théologiques." *Revue des sciences religieuses* 55 (1981): 1–17.

Rendtorff, R. *The Old Testament: An Introduction*. Philadelphia: Fortress Press, 1986.

Renkema, J. "The Literary Structure of Lamentations (I–IV)." *The Structural Analysis of Biblical and Canaanite Poetry.* Journal for the Study of the Old Testament: Supplement Series 74. Edited by W. van der Meer and J. de Moor. Sheffield: JSOT Press, 1988.

Revell, E. "Pausal Forms and the Structure of Biblical Poetry." *Vetus Testamentum* 31 (1981): 186–99.

_____. "The Accents: Hierarchy and Meaning." *Method in Unit Delimitation*. Pericope 6. Edited by. M. Korpel, J. Oesch, and S. Porter. Leiden: Brill, 2007.

Rey, J.-S. ""On the Prepositional Object with *bet* in Late Biblical Hebrew." *Hebrew in the Second Temple Period: The Hebrew of the Dead Sea Scrolls and of Other Contemporary Sources*. Studies on the Texts of the Desert of Judah. Edited by S. Fassberg and M. Bar-Asher. Leiden: Brill, forthcoming.

Reymond, E. *Innovations in Hebrew Poetry: Parallelisms in the Poems of Sirach*. Atlanta: Society of Biblical Literature, 2004.

_____. *New Idioms within Old: Poetry and Parallelism in the non-Masoretic Poems of 11Q5 (=11Ps$^{a}$)*. Atlanta: Society of Biblical Literature, 2011.

Riffaterre, M. *Semiotics of Poetry*. Bloomington: Indiana University Press, 1978.

Robertson, D. *Linguistic Evidence in Dating Early Hebrew Poetry*. Ph.D. diss., Yale University, 1966.

Robinson, J., Hoffman, P., and J. Kloppenborg. *The Critical Edition of Q*. Hermeneia. Minneapolis: Fortress, 2000.

Robinson, J. "LOGOI SOPHON: On the Gattung of Q." *The Future of Our Religious Past*. London: SCM, 1971.

Robinson, T. "Basic Principles of Hebrew Poetic Form." *Festschrift für Alfred Bertholet zum 80 Geburtstag*. Tübingen: J.C.B. Mohr, 1950.

_____. "Hebrew Poetic Form: The English Tradition." *Congress Volume: Copenhagen 1953*. Vetus Testamentum Supplements 1. Leiden: Brill, 1953.

Roo, J. de. "Is 4Q525 a Qumran Sectarian Document?" *The Scrolls and Scriptures: Qumran Fifty Years After*. Journal for the Study of the Pseudepigrapha: Supplement Series 26. Sheffield: Sheffield Academic Press, 1997.

Sanders, J. *The Psalms Scroll of Qumran Cave 11 (11QPs$^{a}$)*. Discoveries in the Judaean Desert 4. Oxford: Clarendon Press, 1965.

Sanders, P. *The Provenance of Deuteronomy 32*. Oudtestamentische Studiën 37. Leiden: Brill, 1996.

_____. "The Colometric Layout of Psalms 1 to 14 in the Aleppo Codex." *Studies in Scriptural Unit Division.* Pericope 33. Edited by M. Korpel and J. Oesch. Assen: Van Gorcum, 2002.

_____. "Pausal Forms and the Delimitation of Cola in Biblical Hebrew Poetry." *Unit Delimitation in Biblical Hebrew and Northwest Semitic Literature*. Pericope 4. Edited by M. Korpel and J. Oesch. Assen: Van Gorcum, 2003.

Sandt, H. van de. *Matthew and the Didache: Two Documents from the Same Jewish-Christian Milieu?* Minneapolis: Fortress, 2005.

Sappan, R. *The Typical Features of Syntax in Biblical Hebrew in its Classical Period*. Jerusalem: Kiryat Sefer, 1981.

Sarason, R. "Communal Prayer at Qumran and Among the Rabbis: Certainties and Uncertainties." *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls.* Studies on the Texts of the Desert of Judah 48. Edited by E. Chazon. Leiden: Brill, 2003.

Sasson, J. "Wordplay in the OT." *Interpreter's Dictionary of the Bible: Supplementary Volume*. Edited by K. Crim. Nashville: Abingdon, 1976.

Saussure, F. de. *Course in General Linguistics*. Edited by C. Bally and A. Sechehay. Translated by W. Baskin. New York: Philosophical Library, 1958.

Schiffman, L. *Qumran and Jerusalem: Studies in the Dead Sea Scrolls and the History of Judaism.* Grand Rapids: Eerdmans, 2010.

Schoors, A. "The Language of the Qumran Sapiential Works." *The Wisdom Texts from Qumran and the Development of Sapiential Thought*. Bibliotheca ephemeridum theologicarum lovaniensium 159. Edited by C. Hempel, A. Lange, and H. Lichtenberger. Leuven: Peeters, 2002.

Schuller, E. "Prayer, Hymnic, and Liturgical Texts from Qumran." *The Community of the Renewed Covenant*. Edited by E. Ulrich and J. VanderKam. Notre Dame: University of Notre Dame Press, 1994.

_____. "The Use of Biblical Terms as Designations for non-Biblical Hymnic and Prayer Compositions." *Biblical Perspectives: Early Use and Interpretation of the Bible in Light of the Dead Sea Scrolls*. Studies on the Texts of the Desert of Judah 28. Edited by M. Stone and E. Chazon. Leiden: Brill, 1998.

_____. "Some Contributions of the Cave Four Manuscripts (4Q427–432) to the Study of the Hodayot." *Dead Sea Discoveries* 8 (2001): 278–87.

_____. "Some Reflections on the Function and Use of Poetical Texts among the Dead Sea Scrolls." *Liturgical Perspectives: Prayer and Poetry in Light of the Dead Sea Scrolls*. Studies on the Texts of the Desert of Judah 48. Edited by E. Chazon. Leiden: Brill, 2003.

_____. "Prayer at Qumran." *Prayer from Tobit to Qumran.* Edited by R. Egger-Wenzel and J. Corley. Berlin: Walter de Gruyter, 2004.

_____. "Recent Scholarship on the *Hodayot* 1993–2010." *Currents in Biblical Research* 10 (2011): 119–62.

Segal, M. *A Grammar of Mishnaic Hebrew*. Oxford: Clarendon Press, 1927.

Segal, M. "4QReworked Pentateuch or 4QPentateuch?" *The Dead Sea Scrolls: Fifty Years After Their Discovery*. Edited by L. Schiffman, E. Tov, and J. VanderKam. Jerusalem: Israel Exploration Society, 2000.

Segert, S. "Problems with Hebrew Prosody." *Congress Volume Oxford 1959*. Vetus Testamentum Supplements 7. Leiden: Brill, 1960.

Sekki, A. *The Meaning of ruaḥ at Qumran*. Society of Biblical Literature Dissertation Series 110. Atlanta: Scholars Press, 1989.

Sievers, E. "Die Hebräische Genesis." *Metrische Studien: Studien zur hebräischen Metrik*. Leipzig: Teubner, 1901.

Skehan, P., and A. Di Lella. *The Wisdom of Ben Sira*. Anchor Bible 39. New Haven: Yale University Press, 1987.

Skehan, P., Ulrich, E., and J. Sanderson. *Qumran Cave 4.IV: Palaeo-Hebrew and Greek Biblical Manuscripts*. Discoveries in the Judaean Desert 9. Oxford: Clarendon Press, 1992.

Skehan, P. "The Structure of the Song of Moses in Deuteronomy (Dt 32:1–43)." *Catholic Biblical Quarterly* 13 (1951): 153–63.

_____. "A Fragment of the 'Song of Moses (Dt 32) from Qumran." *Bulletin of the American Schools if Oriental Research* 136 (1954): 12–15.

_____. "The Qumran MSS and Textual Criticism." *Volume du Congress Strasbourg*. Vetus Testamentum Supplements 4. Leiden: Brill, 1957.

Smith, M. *Ugaritic Narrative Poetry*. Edited by S. Parker. Society of Biblical Literature Writings from the Ancient World 9. Atlanta: SBL Press, 1997.

Stankiewicz, E. "Poetic and non-Poetic Language in Their Interpretation." *Poetics, Poetyka, Poetika*. Edited by D. Davie et al. Warsaw: Panstwowe Wydawnictwo Naukowem, 1961.

Stegemann, H., Schuller, E., and C. Newsom. *1QHodayot$^{a}$ with Incorporation of 1QHodayot$^{b}$ and 4QHodayot$^{a–f}$*. Discoveries in the Judaean Desert 40. Oxford: Clarendon Press, 2009.

Stegemann, H. "Methods for the Reconstruction of Scrolls from Scattered Fragments." *Archaeology and History in the Dead Sea Scrolls: The New York University Conference in Memory of Yigael Yadin*. Journal for the Study of the Pseudepigrapha: Supplement Series 8. Edited by L. Schiffman. Sheffield: Sheffield Academic Press, 1990.

_____. *The Library of Qumran*. Grand Rapids: Eerdmans, 1998.

_____. "The Material Reconstruction of 1QHodayot." *The Dead Sea Scrolls: Fifty Years after their Discovery*. Edited by L. Schiffman, E. Tov, and J. VanderKam. Jerusalem: Israel Exploration Society, 2000.

_____. "The Number of Psalms in 1QHodayot[a] and Some of their Sections." *Liturgical Perspectives: Prayer and Poetry in the Light of the Dead Sea Scrolls.* Studies on the Texts of the Desert of Judah 48. Edited by E. Chazon. Leiden: Brill, 2003.

Strugnell, J. "Notes en marge du volume V des 'Discoveries in the Judaean Desert of Jordan.'" *Revue de Qumran* 26 (1970): 163–67.

_____. "Smaller Hebrew Wisdom Texts from Qumran: Variations, Resemblances, and Lines of Development." *Wisdom Texts from Qumran and the Development of Sapiential Thought*. Bibliotheca ephemeridum theologicarum lovaniensium 159. Edited by C. Hempel, A. Lange, and H. Lichtenberger; Leuven: Peeters, 2002.

Stuart, D. *Studies in Early Hebrew Meter*. Harvard Semitic Monographs 13. Missoula: Scholars Press, 1976.

Stuckenbruck, L. *The Book of Giants from Qumran*. Texte und Studien zum antiken Judentum 63. Tübingen: Mohr Siebeck, 1997.

_____. "Genesis 6:1–4 as the Basis of Divergent Readings during the Second Temple Period." *Henoch* 2002 (24): 9–106.

_____. "The Origins of Evil in Jewish Apocalyptic Tradition: The Interpretation of Genesis 6:1–4 in the Second and Third Centuries B.C.E." *The Fall of the Angels*. Themes in Biblical Narrative 6. Leiden: Brill, 2004.

Sukenik, E. *The Dead Sea Scrolls of the Hebrew University*. Jerusalem: Magnes Press, 1955.

Swete, H. *An Introduction to the Old Testament in Greek.* Cambridge: Cambridge University Press, 1914.

Tal, A., and M. Florentin, eds. *The Pentateuch: The Samaritan Version and the Masoretic Version* (Hebrew). Tel Aviv: Tel Aviv University Press, 2010.

Talmon, S. "Did there Exist a Biblical National Epic?" *Proceedings of the Seventh World Congress of Jewish Studies: Held at the Hebrew University of Jerusalem, 7–14 August 1977*. 4 Volumes. Jerusalem: World Union of Jewish Studies, 1980–1981.

_____. "Oral Tradition and Written Transmission, or the Heard and the Seen Word in Judaism of the Second Temple Period." *Jesus and the Oral Gospel Tradition*. Edited by H. Wansbrough. Sheffield: Sheffield Academic Press, 1991.

Tanzer, S. Sages at Qumran: Wisdom in the "Hodayot." Ph.D. diss., Harvard University, 1986.

Thiering, B. "The Poetic Forms of the Hodayot." *Journal of Semitic Studies* 8 (1963): 189–209.

Thiessen, M. "The Form and Function of the Song of Moses (Deuteronomy 32:1–43)." *Journal of Biblical Literature* 123 (2004): 407–20.

Tigay, J. *The JPS Torah Commentary: Deuteronomy*. Philadelphia: Jewish Publication Society, 1996.

Tigchelaar, E. *To Increase Learning for the Understanding Ones: Reading and Reconstructing the Fragmentary Early Jewish Sapiential Text 4QInstruction*. Studies on the Texts of the Desert of Judah 44. Leiden: Brill, 2001.

_____. "Lady Folly and Her House in Three Qumran Manuscripts: On the Relation between 4Q525 15, 5Q16, and 4Q184 1." *Revue de Qumran* 91 (2008): 371–81.

_____. "Constructing, Deconstructing and Reconstructing Fragmentary Manuscripts: Illustrated by a Study of 4Q184 (4QWiles of the Wicked Woman)." *Rediscovering the Dead Sea Scrolls*. Edited by Max Grossman. Grand Rapids: Eerdmans, 2010.

_____. "Assessing the Poetical Character of The Wiles of the Wicked Woman (4Q184)." Paper presented at the International Conference of Ancient Jewish Texts and the 'Literary.' Antwerp, Institute of Jewish Studies, March 13–14, 2012.

Tov, E. and D. Parry. *The Dead Sea Scrolls Reader: Poetic and Liturgical Texts*. The Dead Sea Scrolls Reader 5. Leiden: Brill, 2005.

Tov, E. "Rewritten Bible Compositions and Biblical Manuscripts, with Special Attention to the Samaritan Pentateuch." *Dead Sea Discoveries* 5 (1998): 334–54.

_____. "The Background of the Sense Divisions in the Biblical Text." *Delimitation Criticism: A New Tool in Biblical Scholarship*. Pericope 1. Edited by M. Korpel and J. Oesch. Assen: Van Gorcum, 2000.

_____. *Textual Criticism of the Hebrew Bible.* 2nd Revised Edition. Minneapolis: Fortress, 2001.

_____. *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert*. Studies on the Texts of the Desert of Judah 54. Leiden: Brill, 2004.

_____. "The Background of the Stichometric Arrangements of Poetry in the Judean Desert Scrolls." *Prayer and Poetry in the Dead Sea Scrolls and Related Literature: Essays in honor of Eileen Schuller on the Occasion of her 65th Birthday*." Studies on the Texts of the Desert of Judah 98. Edited by J. Penner, K. Penner, and C. Wassen. Leiden: Brill, 2012.

Ulrich, E., and F. Cross. *Qumran Cave 4. VII: Genesis to Numbers*. Discoveries in the Judaean Desert 12. Oxford: Clarendon Press, 1994.

Ulrich, E., et al. *Qumran Cave 4. IX: Deuteronomy to Kings*. Discoveries in the Judaean Desert 14. Oxford: Clarendon Press, 1995.

Ulrich, E., et al. *Qumran Cave 4. XI: Psalms to Chronicles*. Discoveries in the Judaean Desert 16. Oxford: Clarendon Press, 2000.

Ulrich, E. "Methodological Reflections on Determining Scriptural Status in First Century Judaism." *Rediscovering the Dead Sea Scrolls: An Assessment of Old and New Approaches and Methods*. Grand Rapids: Eerdmans, 2010.

Vance, D. *The Question of Meter in Biblical Hebrew Poetry*. Studies in the Bible and Early Christianity 46. Lewiston: Edwin Mellen Press, 2001.

VanderKam, J. *Enoch: A Man for All Generations*. Columbia: University of South Carolina Press, 1995.

Vermes, G. *The Complete Dead Sea Scrolls in English*. London: Penguin, 2004.

Viviano, B. "Beatitudes." *Encyclopedia of the Dead Sea Scrolls*. 2 Volumes. Edited by L. Schiffman and J. VanderKam. New York: Oxford University Press, 2000.

Voort, A. van der. "Genèse 1 :1 à 2 :4a et la Psaume 104." *Revue biblique* 58 (1951): 321–47.

Watson, W. *Classical Hebrew Poetry: A Guide to its Techniques*. Journal for the Study of the Old Testament: Supplement Series 26. Sheffield: JSOT Press, 1984.

_____. *Traditional Techniques in Classical Hebrew Verse*. Journal for the Study of the Old Testament: Supplement Series 170. Sheffield: Sheffield Academic Press, 1994.

_____. "Ugaritic Poetry." *Handbook of Ugaritic Studies*. Leiden: Brill, 1999.

_____. "Unit Delimitation in the Old Testament: An Appraisal." *Method in Unit Delimitation*. Pericope 6. Edited by M. Korpel, J. Oesch, and S. Porter. Leiden: Brill, 2007.

Watters, W. *Formula Criticism and the Poetry of the Old Testament*. Berlin: Walter de Gruyter, 1976.

Waugh, L. "The Poetic Function in the Theory of Roman Jakobson." *Poetics Today* 2 (1980): 57–82.

Weismiller, E. "Sound Effects in Poetry." *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1993.

Welleck, R. and A. Warren. *Theory of Literature*. New York: Harcourt, 1956.

Welsh, J. "Pun." *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1993.

Werth, P. "Roman Jakobson's Verbal Analysis of Poetry." *Journal of Linguistics* 12 (1976): 21–73.

Westermann, C. *Basic Forms of Prophetic Speech*. Translated by H. White. Philadelphia: Westminster Press, 1967.

White, J. *The Verse in Greek Comedy*. Oxford: Oxford University Press, 1912.

Williams, G. "Parallelism in the *Hodayot* from Qumran." Ph.D. diss., Annenberg Research Institute, 1991.

Williams, W. "Free Verse." *Princeton Encyclopedia of Poetry and Poetics*. Edited by A. Preminger. New Jersey: Princeton University Press, 1965.

Willis, J. "The Juxtaposition of Synonymous and Chiastic Parallelism in Tricola in Old Testament Hebrew Psalms Poetry." *Vetus Testamentum* 29 (1979): 465–80.

Wise, M. "מי כמוני באלים: A Study of 4Q491c, 4Q471 1QH$^{a}$ 25:35–26:10." *Dead Sea Discoveries* 7 (2000): 173–219.

Worgul, J. "Parallelism in the Poetry of Isaiah 1–18." Ph.D. diss., Dropsie College, 1986.

Woude, A. van der. "Wisdom at Qumran." *Wisdom in Ancient Israel: Essays in Honor of J.A. Emerton*. Edited by J. Day, R. Gordon, and H. Williamson. Cambridge: Cambridge University Press, 1995.

Wright, B. "Wisdom and Women at Qumran." *Dead Sea Discoveries* 11 (2004): 240–61.

Wright, E. "The Lawsuit of God: A Form-Critical Study of Dt 32." *Israel's Prophetic Heritage: Essays in Honor of James Muilenburg*. New York: Harper & Brothers, 1962.

Yadin, Y., Talmon, S., and C. Newsom. *Masada VI: Yigael Yadin Excavations 1963–1965 Final Reports*. Jerusalem: Israel Exploration Society, 1999.

Yeivin, I. *Introduction to the Tiberian Masorah*. Masoretic Studies 5. Missoula: Scholars Press, 1980.

Yoder, P. "A-B pairs and the Oral Composition of Hebrew Poetry." *Vetus Testamentum* 21 (1971): 470–89.

Yorski, A. "Alliteration." *The Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press, 1974.

Young, D. "Ugaritic Prosody." *Journal of Near Eastern Studies* 9 (1950): 124–33.

Young, G. *An English Prosody on Inductive Lines*. Cambridge: Cambridge University Press, 1928.

Young, I. "Late Biblical Hebrew and the Qumran Pesher Habakkuk." *Journal of Hebrew Scriptures* 8 (2008): 2–38.

Zahn, M. "Rewritten Scripture." *The Oxford Handbook of The Dead Sea Scrolls.* Edited by T. Lim and J. Collins. New York: Oxford University Press, 2010.

_____. *Rethinking Rewritten Scripture: Composition and Exegesis in the 4QReworked Pentateuch Manuscripts*. Studies on the Texts of the Desert of Judah 95. Leiden: Brill, 2011.

# BIOGRAPHICAL SKETCH

Ph. D., Religion, The Florida State University 2012
Tallahassee, Florida
Field: Religions of Western Antiquity
Dissertation: Innovation and Convention: An Analysis of Parallelism in Stichographic, Hymnic and Sapiential Poetry in the Dead Sea Scrolls
Committee: Matthew Goff, The Florida State University, and Eibert Tigchelaar, KU Leuven (co-chairs), David Levenson, Nicole Kelley, John Marincola

M. A., Religious Studies, McGill University 2005
Montreal, Quebec
Field: Judaism of the Second Temple period
Thesis: The Angel Story: A Study of the Interpretation of Genesis 6:1–4 in the Jewish Literature of the Second Temple Period
Supervisor: Gerbern Oegema

M. A., Hebrew Bible, The Hebrew University of Jerusalem 2003
Jerusalem, Israel
Field: The Hebrew Bible and Its World

B.A., Religion, Liberty University 1999
Lynchburg, Virginia
Major: New Testament
Minor: Greek